THE SHARPLES

Their Portraits of George Washington and His Contemporaries

BY KATHARINE McCOOK KNOX

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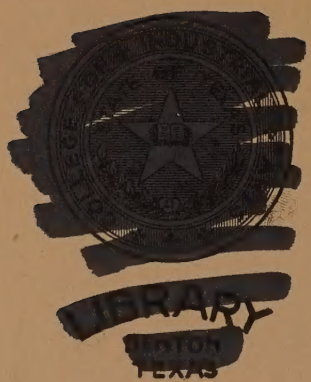

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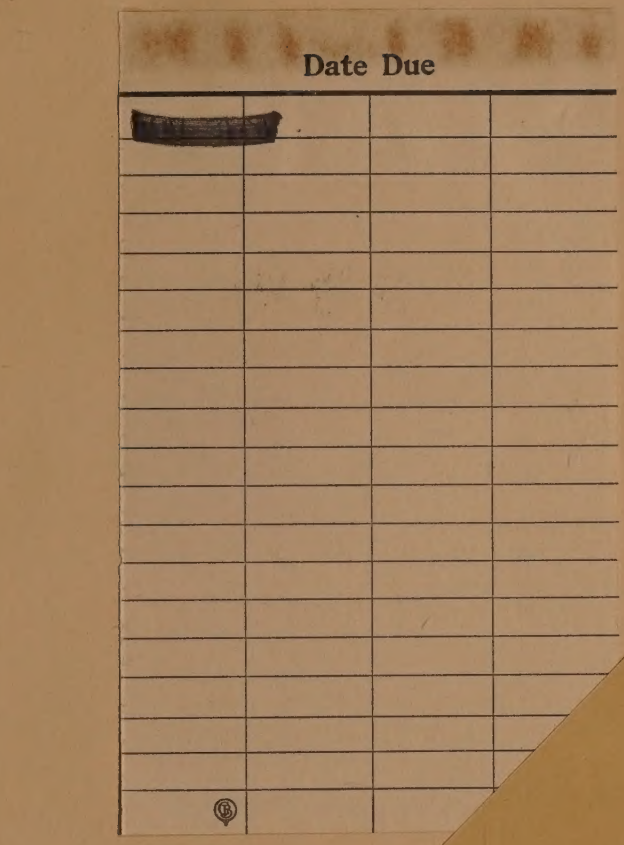


W/D

THE SHARPLES

NOTE ON FRONTISPIECE

THIS exquisite piece of needlework is done in black embroidery silk on an ivory silk background. A thin piece of black silk has been cut out and pasted around the white silk, making it appear at first glance as though the profile was embroidered on an oval. On a paper inside the frame the following inscription was found; the writing is faint, and in some places has been erased.

General Washington done by ———
Needlework given to me by my mother M. G. Braxton.
E. R. Braxton
Ingleside, April ———
1856

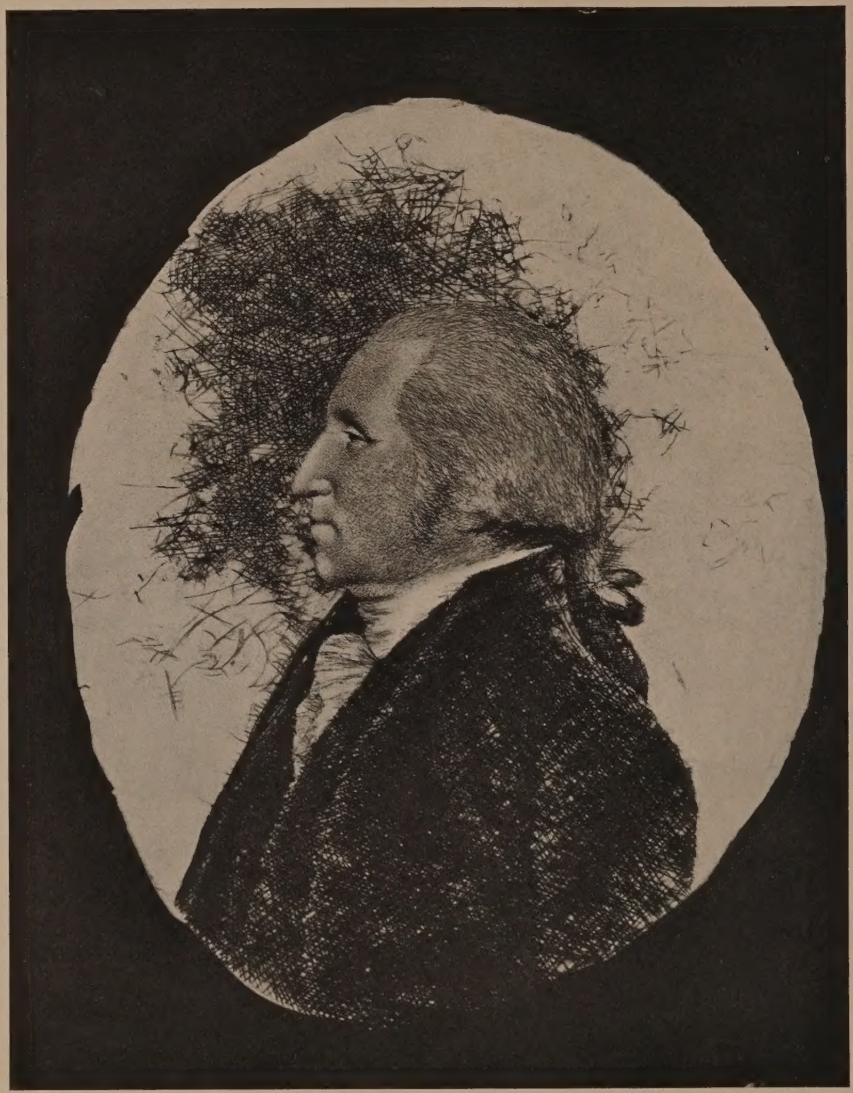
The Mount Vernon Association received this portrait in 1902. Mrs. John R. Tomlin, daughter of Mrs. Carter Braxton, presented it to the Association through the late Vice Regent for Virginia, Mrs. Emma Reed Ball. A suggestion as to the manner in which this picture came into the possession of the Braxton family may be found in the *Century Magazine* of February, 1894, in an article by Ella Bassett Washington in which she says that Felix Sharples, while residing with the Grymes Braxton family at Brandon on the Rappahannock, Virginia, presented it to Mrs. Mary Grymes Braxton, wife of Colonel Carter Braxton, grandson of Carter Braxton the signer. This needlework picture has formerly been attributed to Rolinda Sharples, but the present writer is of the opinion that the embroidery was done by Ellen Sharples, her mother. We know that Felix Sharples visited various families in Virginia for long periods of time and it is quite possible that this gift may have been made in appreciation of the Braxton hospitality. If so, it was first given to him by his stepmother, Ellen Sharples, either when he left England in 1806 with James Sharples, Jr., or in 1811 when she sailed for England after the death of her husband in New York City, giving many of her possessions to Felix.

In the *Critic* of March 24, 1894, Mr. Robert Hall Warren, then Secretary of the Bristol Academy of Fine Arts in Bristol, England, writes that he saw a photograph in the *Century Magazine* of February, 1894, of this needlework portrait of George Washington. He expresses an opinion that it was copied from the George Washington pastel profile in Bristol. The present writer thinks, however, that the embroidery resembles several of the pastel profiles quite as much as the one in Bristol. Mr. Warren had probably never seen more than one pastel profile of George Washington, which would explain the statement that he made.

The embroidered portrait is mentioned in the *Century Magazine,* April, 1894, page 958. It is reproduced in the following publications:

Century Magazine, February, 1894 (photograph made while the embroidery was still in the possession of Mrs. Tomlin).

J. D. Sawyer's *Washington,* II, 486, evidently a reprint from the photograph in the *Century*. In Mr. Sawyer's book it is mistakenly entitled a "Water Color" by James Peale.



1. GEORGE WASHINGTON

SILK EMBROIDERY BY ELLEN SHARPLES

MOUNT VERNON-ON-THE-POTOMAC, VIRGINIA

THE SHARPLES

THEIR PORTRAITS OF GEORGE WASHINGTON AND HIS CONTEMPORARIES

A DIARY AND AN ACCOUNT OF THE LIFE AND WORK OF JAMES SHARPLES AND HIS FAMILY IN ENGLAND AND AMERICA

BY KATHARINE McCOOK KNOX

NEW HAVEN : YALE UNIVERSITY PRESS
LONDON : HUMPHREY MILFORD : OXFORD UNIVERSITY PRESS
1930

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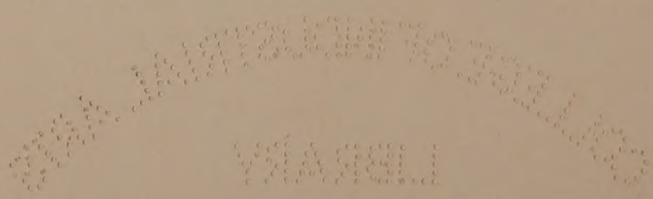

TO THE MEMORY OF MY FATHER

ANSON G. McCOOK

1835–1917

49155

ACKNOWLEDGMENT

WITHOUT the generous assistance of the Staff of the Frick Art Reference Library in New York, this work would have been impossible.

Sir Robert Witt of London procured the copy of the Diary of Mrs. Sharples, for which no thanks can be adequate. The original is the property of the Royal West of England Academy, Bristol, England, in whose possession it remains.

The National Portrait Gallery, London, England, has also given its unreserved co-operation.

Mr. John Hill Morgan of New York has given most generously of his time and has aided in the revision of every part of the book.

To the owners of all of the pictures listed in this volume, I am greatly indebted, as I am likewise to:

Mr. Eric Maclagan, Director of the South Kensington Museum, London, England.
Dr. Herbert Bolton, Director of the Bristol Art Gallery, Bristol, England.
Mr. Richard C. Tuckett of Bristol, England.
The Library of Congress, Washington, D. C., especially Mr. Martin A. Roberts and Mr. Robert C. Gooch; also Mr. Roberts and Miss Wright of the Prints Division of the Library.
Mr. Harry B. Wehle of the Metropolitan Museum, New York.
Miss Belle daCosta Greene of the Morgan Library, New York.
Mr. Wall of the New York Historical Society, New York.
Col. Harrison Dodge, in charge of Mount Vernon-on-the-Potomac, Virginia.
Mrs. Charles Francis Adams, Mr. Larz Anderson, Mrs. Stephen Bonsal, Mr. Morgan Brainerd, Miss Mary L. A. Clement, Mr. V. Lansing Collins, Sir Lionel Cust, Miss Helen C. Frick, Mrs. Horace Gallatin, Miss Alida Henriques, Mrs. Gertrude Skelton Hobson, Miss Frances Hoffman, Mrs. George Gowen Hood, Miss Kathleen Knox, Miss Sarah R. Lee, Mr. Luke Vincent Lockwood, Mrs. Jesse Metcalf, Mr. Charles Moore, Mr. Marshall S. Morgan, Mrs. Robert Hude Neilson, Mrs. Cortlandt Parker, Hon. George Wharton Pepper, Miss Agnes Peter, Dr. J. Hall Pleasants, Dame Una Pope-Hennessy, Mrs. George B. Pillsbury, Mrs. Alice H. K. Richards, Mrs. Frederick M. Sackett, Mr. Horace Wells Sellers, Mr. George Dudley Seymour, Mrs. James R. Sloane, Mr. Ernest Spofford, Mrs. I. Sheldon Tilney, Mrs. Frederick Townsend.

K. McC. K.

Washington, D. C.
May, 1930.

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These pencil drawings are in the possession of the Royal West of England Academy, Bristol, England, and permission to reproduce them in this volume has been given by the Royal West of England Academy.

PART ONE

THE SHARPLES

THE SHARPLES

I.

IN Independence Hall, Philadelphia, there hangs a group of pastel portraits of unusual interest, mainly the work of James Sharples and his gifted family. It represents such men as George Washington, Thomas Jefferson, James Monroe, DeWitt Clinton, and others of historical importance in the eighteenth century.

Across the Atlantic, in Bristol, England, is a similar, although more extensive, collection. The Bristol Art Gallery has on loan from the Royal West of England Academy many pastels drawn by members of the Sharples family, including not only eminent Americans, but also such Englishmen as Sir Humphry Davy, inventor of the safety lamp, Robert Southey, the poet laureate, Dr. Erasmus Darwin, grandfather of Charles Darwin, Dr. Joseph Priestley, the discoverer of oxygen, John Stewart, "The Walking Philosopher," and such Frenchmen as Louis Philippe, "The Citizen King," the Duke of Montpensier, and the Count of Beaujolais, his brothers, and Talleyrand, the eminent French diplomatist.

Aside from the real beauty of many of these pastels, the two collections are of much significance in that they show us graphically the characteristics of these famous men. There can be no question that the majority of the pastels are true likenesses. In Bristol, a glance at the face of Erasmus Darwin leaves no doubt both as to his overwhelming intellect and his irascible temper, while the crafty countenance of Talleyrand carries conviction that he indeed practiced what he preached: "La parole a été donnée à l'homme pour déguiser sa pensée." In Independence Hall the charming New England dignity of Mrs. William Cushing, wife of the Justice of the Supreme Court, is contrasted with the dashing allure of the Spaniard Don Carlos, Marquis de Yrujo.

Although at intervals a considerable amount has been written about James Sharples, most of the information has been inaccurate. Today, with the increasing interest in early portraiture in America, he is coming into his own. More than fortunate at this time, therefore, is the discovery and acquisition of the Diary and Letters of Ellen Sharples, his third wife, which are freely quoted in these pages. These documents are of primary importance, not only on account of their statements of hitherto unknown personal facts about the Sharples family, but also because they are a reliable source on which it has been possible to base much new and extensive research pertaining to the artistic activities of this family.

James Sharples was born in England, probably about 1751. He appears to have been destined for the Church, and as a youth was sent to France to complete his training for that career. He soon realized that his tastes and talents lay along other lines. Returning to England, he gave up all idea of the priesthood and commenced his work as an artist.

We first find a notice in the Royal Academy catalogue that he held an exhibition in the year 1779. He was living at the time in Cambridge. Of his four pictures then on display only one, "A Nobleman," is defined as a crayon. He resided at Bath in 1781, and on July 28 of that year we read that "Mr. Sharples, from Bath, Portrait Painter in Oil and Crayons, begs

leave to inform the nobility and gentry of Bristol that he has removed from the Hartwells [Hotwells] to Mrs. Jeffery's, Milliner, 28 Clare Street, where upwards of one hundred specimens of known characters may be seen."* In 1783, while living at 45 Gerrard Street, Soho, London, he exhibited in the Royal Academy three portraits of "Ladies," two of "Gentlemen," and one of a "Fruit Girl in the Wind,"† none being listed as crayons. In the year 1785 he again held an exhibition, giving as his address Grosvenor Place, Lock Hospital; this time the picture shown was entitled "Newcastle lady in the character of Spring."‡

Running side by side with his artistic accomplishments was a clever but impractical faculty for invention, which later in life caused a diminution of the family finances. "Steam carriages"§ and also a small mechanical device which he called a numerical index were two of his pet schemes.‖ Other inventions also absorbed him; and he spent more time in his last years on these puzzling affairs than on his regular profession of portrait painting, causing the rather regretful statement from his wife that "Mr. S. had greater talents for inventing than bringing his inventions into use—always more disposed to apply to something new."

Of his family connections we know but little. Together with six cousins, he inherited some property from an uncle. Extravagant when it came to scientific expenditure, he was shrewd in other money matters. Suspecting some quirk in the administration of this inheritance from his uncle, he studied his "Blackstone" and decided that he had been improperly deprived of £200. After consulting two prominent barristers, who agreed with him, he filed his claim with the result that the additional sum was given him to the dismay—we can imagine—of several of the less righteous and perhaps less intelligent cousins. Henry Sharples, his only brother, who died in 1804, was a timber merchant of Liverpool whose two sons, William and Thomas, followed him in the same business. A half sister, Mrs. Talbot, was sub-prioress¶ at New Hall, Chelmsford, England. The maiden names of his first and

* "From Felix Farley's *Bristol Journal,* July 28th. 1781, and Annals of Bristol 19th. Century, by —— Latimer." This notation was found in Latimer's handwriting in his own copy of his book, which is in Bristol, England.

† "Verses. . . . Occasioned on seeing the universally admired Picture of the Fruit Girl in the Wind. By Mr. J. Sharples, exhibiting in the Royal Academy, Somerset House." The poem appears in the *Public Advertiser,* London, Thursday, May 15, 1783.

‡ From the *Morning Post and Daily Advertiser,* London, Saturday, May 7, 1785. "Royal Academy Exhibition. . . . No. 118—*A Newcastle lady in the character of Spring . . . Sharples. . . .*

"Why, in the name of common-sense, should a *Newcastle* lady, of all others, be pourtrayed in the character of Spring? From the air the artist has given her, it would have become her better, had she been crying her native salmon."

§ Hosack and Francis, *The American Medical and Philosophical Register* (April, 1811). "An Investigation of the Principles of Steam Carriage. Communicated to the Editors by the late James Sharples, Esq. . . . ." Full-page drawing (facing p. 421) done by James Sharples himself of Mr. Trivithick's carriage and engine.

‖ Nicholson, *Journal of Natural Philosophy,* Vol. VII (1804), "Description of an Apparatus for raising water by the Fall of Waste water by Mr. Sharples, portrait painter, Bath." Illustrated by a Plate.

Pamphlet of Specification of James Sharples, *Reducing Friction in Machinery* (1791) (reprinted in 1856).

Pamphlet of Specification of James Sharples, *Steam Engines, Etc.* (1802) (reprinted in 1855).

(All of these pamphlets printed by George E. Eyre and William Spottiswoode. Published at the Great Seal Patent Office, 25 Southampton Building, Holborn, London, England.)

Specification of James Sharples (A.D. 1804), *Apparatus for Surveying, Etc.* Of a mathematical table used in one of his inventions James Sharples states:

. . . This rule is so easy in its application, that my daughter, Rolinda, a child of eleven years old, can answer any question relative to this combination, extending to a cycle of 999,900, almost as soon as she can write down the figures.

¶ Canonesses regular of the Holy Sepulcher.

The Canonesses . . . took possession of New Hall near Chelmsford (Essex) rich in historic interest, the property of several sovereigns and a royal residence under Henry VIII. Here they opened a free school for poor children of the neighbourhood and they still conduct a boarding school for young ladies. . . . The habit is black and the choir sisters wear a white linen surplice without sleeves, on the left side of which is embroidered a double red cross. A black veil is worn by the professed and a white one by novices and lay sisters. . . . [*Catholic Encyclopedia* (1917).]

second wives have not been found. His children were George, by his first wife, Felix Thomas, by his second wife, and by his third wife (Ellen Wallace) a son, James, and a daughter, Rolinda. A notice which appeared in a Royal Academy Exhibition catalogue of 1783 listing an embroidery of "A Fruit Piece" by "Mrs. Sharpless . . . Needle Worker,"* has previously been supposed to have referred to Ellen Sharples, the third wife. This we now know is an erroneous conclusion. Ellen Wallace and James Sharples were not married as early as 1783. The "Mrs. Sharpless . . . Needle Worker" was, therefore, either his first or second wife.

After he became a widower for a second time, James Sharples quitted London and went on a visit to his brother in Liverpool, where he was persuaded to rent a house on Everton Hill (known today as the highest district of Liverpool). For a while he lived there alone. It was from this house that he addressed, some months later, his love letters to his youthful *fiancée,* Ellen Wallace.† He was already adding "new furniture and embellishments" to his home in preparation of "an important event which was soon to take place." The "important event" was his marriage to this young woman, probably in 1787. The highly romantic attachment between them commenced in Bath at an art class in which he was an instructor and she one of the pupils. Miss Wallace was many years his junior and came of a Quaker family. Pretty, talented, and a "young lady of fashion" she was living with her mother in Bath. A seemingly impenetrable obscurity surrounds this courtship and marriage, but it must have taken place soon after the death of James Sharples' second wife. Of the first home of her married life Ellen Sharples says:

It was situated nearly on the summit of the hill commanding an extensive, varied and delightful prospect. On the left the town of Liverpool with its numerous spires, beyond which was a luxurious country terminated by distant Welsh mountains. On the right from the main ocean, which was visible, the river Mersey flowed through a pleasing country to the town. On it were innumerable vessels, which with the windmills everywhere in action, gave life to the landscape. The house was small but very elegant, a beautiful shrubbery in front, a large garden behind.

James Sharples, Jr., was probably born in Liverpool in 1788. Ellen Sharples' stepson, Felix, was then about two years old. The Sharples moved from Everton Hill to Rainhill, a village six miles distant from Liverpool; and after a residence of a few years there, they went to Bath, first living in Catherine Vale on the outskirts of the town and later buying a house in Lansdown Crescent—a high, sunny street with an extensive view of Bath and the surrounding country. Although records are meager, it is almost certain that Rolinda, their only daughter, was born in Bath in 1793, just previous to the embarkation of the entire family for America.

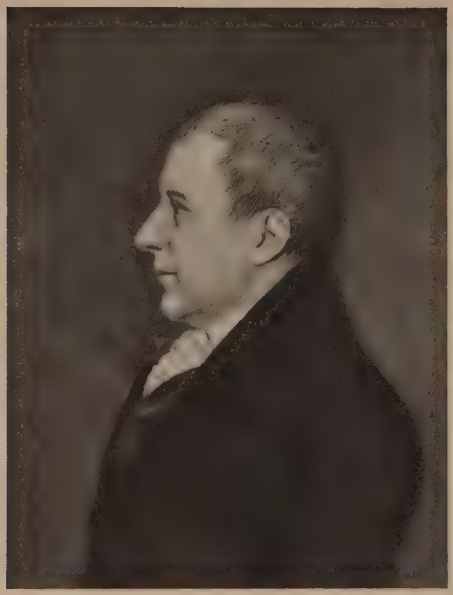
* From Royal Academy Exhibition Volume VII, page 93 and Society of Artists of Great Britain Volume 1, by Algernon Graves . . .

"Sharpless, Mrs. . . . Needle Worker
Embroideress to her Majesty
Society of Artists
45 Gerrard Street, Soho
1783 (227) . . . A fruit piece. . . ."

† The following query is in the form of a Notice which was printed in *Notes and Queries* (7th ser., Vol. I, January–June, 1886), p. 268, April 3, 1886.

A friend of mine has a small picture in crayons, of much merit, being the portrait of a lady, wearing a mob cap and fichu. At the back of the picture is a card, stating that the lady is "Ellen Wallace, of Lancaster, painted, during the hours he wooed the fair Ellen, by that eminent artist in crayons, James Sharples, her happy husband." Can anyone supply information concerning this artist and his wife? (Signed) C.B.M.

We do not know the name of the mother of Mrs. James Sharples (Ellen Wallace) but we do know that she is buried in some cemetery in Bath, England, as Mrs. Sharples mentions this fact in her Diary.



2. JAMES SHARPLES
Pastel by James Sharples, Jr.
Bristol Art Gallery, Bristol, England

4. ROLINDA SHARPLES AND HER MOTHER
Oil by Rolinda Sharples
Bristol Art Gallery, Bristol, England

3. MRS. JAMES SHARPLES
Oil by Rolinda Sharples
Bristol Art Gallery, Bristol, England

5. FELIX SHARPLES
Self-portrait in pastel
Owned by Mr. Clinton M. Kilby

6. LANSDOWN CRESCENT
BATH, ENGLAND

8. CLIFTON TERRACE
BRISTOL, ENGLAND

7. NO. 2 GROSVENOR PLACE
BATH, ENGLAND

9. *Inscription on back of frame of George Washington pastel*
OWNED BY MR. CHARLES E. MCLANE

10. *Inscription on back of frame of William Vans Murray pastel*
OWNED BY THE MARYLAND HISTORICAL SOCIETY

These cannot be positively considered as signatures but the scarcity of any kind of written identification on pastels of the Sharples type makes these two illustrations interesting

What was the impelling motive for the American venture? It has been said that a Mr. Robert Cary of London commissioned James Sharples to go to the United States for the purpose of painting a portrait of George Washington. Cary was the London factor of George Washington. While it may be true that Cary gave some letter of introduction to Sharples and suggested to him the commercial prosperity that would result from a successful portrait of our First President, no allusion to any such procedure is made in the Diary or Letters of Ellen Sharples.

Robert Edge Pine, the English artist, had some years before gone to America well introduced. He had planned to paint the portraits of many Americans and eventually to form a collection. James Sharples must have known of this fact and he also must have been familiar with much of the gossip pertaining to the American artists of the period. Among the names that would have held his attention were those of Charles Willson Peale and John Trumbull. Both of these men had positive ideas about the artistic, historical, and financial value of a group of portraits of famous contemporary Americans; both endeavored, with varying success, to form semipublic collections. What more natural than that the enterprising Sharples should have decided that a similar collection of American notables must be executed by himself and brought back to England for exhibition. With a prospect of such unusual advertisement, it is not difficult to understand the enthusiasm with which the arduous ocean voyage was faced.

For a time disaster dogged the footsteps of the Sharples family. Hardly had their boat left the English shore than she was captured by a French privateer, the passengers taken prisoners and interned at Brest. This experience must have been exceedingly unpleasant. In such surroundings the fastidious Ellen Sharples, taxed with the care of three young children —one a mere baby—came face to face with grim reality. As she was a philosopher, we can be sure that she bore herself well but so deep was the hurt that she was unable, in her usual pleasantly conversational way, to discuss in her Diary the enforced imprisonment. Her only reference to it follows:

> War! How dreadful the sound, whichever way contemplated misery precedes, accompanies and follows in its train. Our family have experienced, severely experienced, much of its misery and much did we witness during our seven months captivity in France, too heartrending to recall.

Coincident with the arrival of James Sharples in this country it would seem that a second "s" was added to the end of his name. Whether he himself authorized this spelling while in America or whether his American friends decided it for him can only be conjectured. The result, however, has been that to this day his name by Americans is pronounced Sharp*less*. To the late Charles Henry Hart of Philadelphia belongs the credit of having discovered that the signature to the will of James Sharples had but one "s." Ellen Sharples in her Diary always uses the single "s." In her will and in those of James, Jr., and Rolinda the name is spelled "Sharples"; and it is so engraved on the memorial tablet in the Clifton Parish Church in Bristol, England, near which she and her two children lie buried in the little graveyard. In England the name of James Sharples is pronounced according to the form of spelling with one "s" only, which is the correct one.

Aside from the personal characteristics of James Sharples, which are described in his wife's Diary, some additional impressions of him outline his personality more clearly. Although Oberholtzer in his *History of Philadelphia* briefly dismisses him as "a rapid English painter" and Scharf in his *History of Philadelphia* states that Sharples could not be said to have filled Pennsylvania homes with masterpieces of art, the other writers are far more complimentary. William Dunlap, author of the *History of the Rise and Progress of Arts of Design in the United States*, published in 1834, says (II, 70, 71):

. . . He painted in oil; and I have seen a composition of his, wherein several of Doctor Darwin's family were portrayed; but his successful practice in this country was in crayons, or pastils, which he manufactured for himself and suited, in size, to the diminutive dimensions of his portraits, which were generally *en profile* and when so strikingly like.

He visited all the cities and towns of the United States, carrying letters to persons distinguished, either military, civil, or literary, with a request to paint their portraits for his collection. This being granted, and the portrait finished in about two hours, the likeness generally induced an order for a copy, and brought as sitters all who saw it. His price for the profile was $15; and for the full face . . . $20.

He painted immense numbers, and most of them very valuable, for characteristic portraiture. He was a plain, well-disposed man, and accumulated property by honest industry, and uncommon facility with his materials.

John W. Francis* says:

The arts of design were promoted by . . . Sharpless, of New York, whom I became well acquainted with in his after life. His likenesses, in crayon, won general commendation, and justice to his memory demands that he be placed in the foremost ranks of successful portrait-painters.

J. W. Palmer wrote of him an account published in *Lippincott's Magazine* for December, 1871:

His "canvas" was a thick gray paper, softly grained and of woolly texture; he used the pantograph, and his colored crayons, which he kept finely powdered in small glass cups, were applied with a camel's hair pencil. The Sharpless portraits are . . . invariably in crayon. . . . Among the portraits identified . . . are those of Washington, John Adams, Jefferson, Hamilton, Burr, Bushrod Washington, James Monroe, Fisher Ames, Judge Kent, Chancellor Livingston, DeWitt Clinton, Chief-Justice Ellsworth, Albert Gallatin, Timothy Pickering, General Gates, General Van Courtland, General Clinton, and many other persons of celebrity. . . . In all these portraits the purpose of the artist seems to have been sturdily honest. To produce a *likeness* which the eye of any friend, however unimaginative, might instantly recognize was all the magic of his method. There are no experiments in idealizing, no ambitious attempts to portray exceptional character; . . . in every picture the countenance, like the clothes, is the man's familiar wear. On the shoulder is the dust from the powdered hair and in one portrait I find a scar on the cheek conscientiously reproduced. . . . The likenesses are "homely," and with three-quarters of a century between the spectator and sitter we *know* the face.

Henry Tuckerman writes of James Sharples and his work:†

Compared to elaborate oil portraits they are ineffective, but with a good subject for outline, this

* *Old New York or Reminiscences of the Past Sixty Years* (1866), p. 277.

† Henry T. Tuckerman, *The Character and Portraits of Washington* (New York: G. P. Putnam, 1859), pp. 61–62.

modest and assiduous painter executed a more pleasing and authentic head than any contemporary in America. His urbane and modest demeanor and habits of cheerful industry were precisely agreeable to the standard of the country and the times, and he soon became a favorite in the metropolis and won the esteem of the many distinguished men with whom his vocation brought him in frequent contact. . . . The style of portraiture he usually adopted contributed to his success; it was unostentatious and inexpensive yet skilful and in good taste. . . .

II.

THE period covering his first trip to the United States found James Sharples at the height of his artistic ability. He had an American reputation to make, and he made it. Unquestionably, while in England he had worked in oils; but as yet the writer has seen no oil painting in this country which affords any reason to believe that it is from his brush;* although this is admittedly a statement which will be startling to some readers. The canvas of Dr. Darwin and his family, which William Dunlap speaks of having seen, must have been transported from England. The writer has been unable as yet to trace this picture, and it may have suffered destruction. This painting, it may be believed, was brought over to America to serve as an example of what the artist could accomplish in the medium of oils, and perhaps there was a hope that some munificent American parent might also be tempted to pose in a family group.

Gilbert Stuart, Charles Willson Peale, John Trumbull, Adolph Ulric Wertmuller, Edward Savage, Matthew Pratt, John Johnston, and others were actively engaged in painting oil portraits when James Sharples reached these shores. They were all excellent artists and had attained enviable reputations. Gustavus Hesselius, John Smibert and his son Nathaniel, John Wollaston, Robert Feke, Jeremiah Theus, Benjamin West, John Singleton Copley,

* The Alexander Hamilton oil portrait in profile, now owned by the Bank of New York and Trust Company, has been formerly attributed to James Sharples. It is a very beautiful piece of work, but the writer does not think that James Sharples painted it. It was inherited by the late Dr. Allan McLane Hamilton, a grandson of Alexander Hamilton, and was acquired by the Bank of New York and Trust Company from a descendant. The following quotations (Allan McLane Hamilton, *The Intimate Life of Alexander Hamilton* [London: Duckworth & Co., 1911], pp. 32–33) speak for themselves (the italics are the author's):

The best likenesses, however, were evidently those of Sharpless, an English artist who came to Philadelphia about 1796, and made various pictures of prominent people, after the Revolution, many of which are to-day in existence. Most of his portraits were small, but all were very carefully finished, and one of them is the frontispiece of this book. *The most notable is the so-called Talleyrand miniature, by reason of the fact that this devoted friend and wily old diplomat was supposed to have purloined the picture while visiting in Philadelphia and taken it to France, later returning a copy in 1805. The picture he took was really a pastel by Sharpless and upon the 6th of December, 1805, Mrs. Hamilton wrote, asking that it be returned to her, to which she received a reply from Théophile Cazenove, who for many years had been president of the Holland Company and a friend of Talleyrand, with this letter.*

Théophile Cazenove to Elizabeth Hamilton.

My dear and Highly Esteemed Lady: Your letter of the 6th. of December last did not reach me until July, *and owing to the absence of M. Talleyrand it was sometime before I received an answer in reply to your request for the picture of the friend we have all lost. Notwithstanding the great value M. Talleyrand sets upon the image of the friend of whom we speak almost daily, your request and the circumstances are of a nature requiring self-sacrifice. The picture being executed in pastel, time and crossing the sea have impaired it, yet the likeness still remains, and on seeing it I fear your tender and afflicted heart will bleed,* but tears will assuage these pangs, and my tears will flow with yours. May it bring comfort to the wife of the man whose genius and firmness have probably created the greatest part of the United States, and whose amiable qualities, great good sense, and instruction have been a pleasure to his own friends. Good God—must such a man fall in such a manner! . . . *In fear the original picture should not reach you with my present letter, I have ordered a copy of it in oil painting, which I send by another opportunity, and which I request you will give to my godson [James A. Hamilton] in case the original shall reach you; if not to dispose of the copy in the manner you shall wish.* . . . M. Talleyrand desires me to tell you of his respect and friendship and the part he has taken in your affliction.

Your obedient servant and friend,
Théophile Cazenove

The author believes that Talleyrand, "the devoted friend and wily old diplomat," decided for whatever reason *not* to return the damaged pastel, but took special care to have it copied by some first-rate French artist; that Mrs. Hamilton, the widow of Alexander Hamilton, never received the pastel but did receive, in perfect condition, the exquisite little oil painting; and that this now hangs in a place of honor in the President's private office in the new building of the Bank of New York and Trust Company on the corner of Wall and William Streets in New York City. The Bank of New York and Trust Company was formed by a merger of the Bank of New York, which was established in 1784, with the New York Life Insurance and Trust Company, which was established in 1830. Alexander Hamilton was one of the founders and incorporators of the Bank of New York; and the Bank of New York and Trust Company has of course succeeded to all the rights and privileges of the Bank of New York, being the oldest bank in the United States which retains the original name as a part of its present title.

Jonathan Blackburn, and Robert Edge Pine had already left numerous oil portraits of our first citizens and their wives and children.

Perhaps in the judgment of James Sharples this array of rivals in the field of oil portraiture seemed too formidable to challenge, whereas pastel and crayon drawing in this country was in its infancy. Pastelists were rare and in most instances had accomplished only indifferent results. Sharples had a growing family to support in a strange country, and it is a credit to his sagacity that he determined to be foremost in a new endeavor—that of creating small and inexpensive likenesses in pastel which he could execute rapidly in large numbers.

Not long after his arrival in this country, an untoward incident was the occasion of his becoming a rather conspicuous individual in New England. During a journey in Connecticut in a public coach, little Rolinda was inadvertently left behind in it while the rest of the family and the coachman found refreshment at a nearby inn in Middletown. The horses took fright, ran away, and dashed the overturned coach to pieces. The child was miraculously saved—but her father then and there decided on a safer and more deliberate mode of conveyance. He turned his inventive faculties to coach building and constructed a traveling carriage large enough to accommodate his wife, his three children, his drawing materials, and himself. Large canvases and oil paints would have been ill adapted to this manner of travel, and here again the advisability of making portraits "in the little" was obvious.

One other accessory packed into the coach may have been the pantograph or physionotrace. It has been suggested, but never proved, that Sharples used an instrument in his work, and with his proclivity for mechanical devices it is quite possible that he did. The almost identical head measurements in all of his profiles give substance to this belief.

The paper he used was grayish tan in color, slightly rough and clinging in texture, and approximately 7 × 9 inches in size. The type of frame which we have reason to believe he carried with him was of two kinds—one of plain gilded wood, and the other ornamented by simple beading and also gilded.

"A *traveling* artist" to be sure was James Sharples, and prolific in his output. Examples of his work can be found today still located in the remote places visited by the occupants of the coach so many years ago. This family vehicle, drawn by a large white horse, must have created a mild sensation as it passed through the hamlets and towns of New England and of states farther south. In roads banked many feet with snow, or in winding paths lined with green grasses, the coach rolled on. Independent of season or weather, this artist and his family made their way about—stopping off wherever their fancy led them and for as long a time as business yielded enough return.

It is not to be wondered at that Mrs. Sharples and the three children became thoroughly imbued with a desire to draw, paint, and above all "catch a likeness." Rolinda was a mere baby on this first American tour, but the two young boys had already begun to practice outline. Mrs. Sharples, formerly a dilettante in art, now decided to make it pay.

I had frequently thought that every well educated female, particularly those who had only small fortunes, should at least have the power, (even if they did not exercise it,) by the cultivation of some available talent, of obtaining the conveniences and some of the elegances of life and be enabled al-

ways to preserve that respectable position in society to which they had been accustomed. Many circumstances had led to the formation of this opinion, not only the French Revolution, which occasioned the entire loss of fortune to the great number of ladies and gentlemen who sought refuge in this and other countries. The reverse of fortune had been frequently observed in married and single ladies, a few the loss of their whole income, others of a part, obliging them to observe the strictest economy. In mercantile and various other concerns, men of abilities once affluent had become poor, others by thoughtlessness and extravagance. . . . The continual fluctuation of the funds and other property in which our money had been invested, the uncertainty in mechanical pursuits in which Mr. S. delighted—all had an influence in deciding me, soon after our arrival in Philadelphia where Congress then assembled, to make my drawing which had been learnt and practiced as an ornamental art for amusement, available to a useful purpose. Mr. S. was generally engaged drawing in crayons the portraits of the most distinguished Americans, foreign Ministers and other distinguished visitants from Europe. Copies were frequently required; these I undertook and was so far successful as to have as many commissions as I could execute; they were thought equal to the originals, price the same: we lived in good style associating in the first society.

That she does not exaggerate her statement as to how busy she was can well be believed. In 1796 and 1797 Philadelphia was the most important city in America—the seat of the Federal Government as well as the center of monetary power and consequently the Mecca of all celebrities, either native or foreign born. What more ideal location than this for a clever British artist and his attractive and talented wife? In the Philadelphia directory of 1797 the following address appears:

James Sharpless, portrait painter,
164 South Front Street

So we may conclude that for a time the plodding old horse was unhitched, the traveling coach stabled, and the Sharples family established in living quarters in the City of Brotherly Love.

In September of 1796 George Washington issued his Farewell Address, and in March of 1797 he retired to Mount Vernon—idolized by the thoughtful, maligned by the mob, but certainly (which here is of direct concern) the most sought-after portrait subject in the world. James Sharples now succeeded in what had probably been his ambition for several years—he gained permission to execute pictures not only of Washington, but also of his wife, Martha.

Although some writers have asserted that James and Ellen Sharples visited Mount Vernon to complete this commission and that George Washington, charmed by Mrs. Sharples, gave her separate sittings, the writer can find nothing to substantiate these claims. With no sense of exaggeration, however, it seems safe to say that a profile* pastel of George

*Of original pictures (of George Washington) there are four at Arlington House:

1. Full-size and ¾ length "representing the provincial Colonel" and painted in 1772 by C. W. Peale.
2. A half bust by Houdon after the manner of the antique, full-size and taken after the War of the Revolution.
3. A beautiful cabinet picture in relief by Madame de Brienne, representing the heads of Washington and Lafayette.
4. The profile likeness in crayon by Sharples, in 1797, an admirable likeness, the profile taken by an instrument and critically correct.

The last original (profile in crayons) was by Sharpless 1796 and as we have said is now at Arlington House. So much was this performance admired that the Chief ordered portraits by the

Washington, facing right, and one of Martha Washington, facing left, was drawn by James Sharples from life at this period. He may also have executed at the same time the three-quarter face of George Washington which is now in Bristol, England.

While her husband drew and amusingly related anecdotes to his famous subject, Ellen Sharples, we may be sure, was seated in a far corner of the room making the most of her opportunities. We must remember that she had only just recently taken up work "professionally" which had merely consisted of copying her husband's pastels of many of the people in Philadelphia. Here was her chance to try an original, and she determined on a water color of George Washington as he was posing for her husband.

Our imagination must now serve us in attempting to picture what would have been the most natural actions of both Mr. and Mrs. Sharples after this most important sitting was over. They both must have realized that as time went on portraits of the "Chief" would be more and more desired. Why not, then, with his vivid personality fresh in their minds, make extra pastels of him to have on hand for the inevitable demand that would soon ensue? This the writer believes they did. The probability is that James Sharples only drew one original profile of George Washington, one original profile of Martha Washington, and one original three-quarter face of George Washington (the latter most probably that now hanging in the Bristol Art Gallery in England). All of the other George and Martha Washington pastels were copies made by James Sharples himself, Ellen Sharples, his wife, and Felix and James, Jr., his sons. Mrs. Sharples, we think, made her pastel copies, some soon after the sitting from life and some later on. She copied her husband's work very accurately and he undoubtedly added finishing touches to her early work, just as he also must have done to some of the copies made by his two sons when they had attained sufficient age and self-confidence to attempt a portrait of George Washington. It can readily be seen that the question of definitely deciding the authorship, particularly in the case of the George Washington pastels (all so similar) is exceedingly difficult—far more so than if there were the distinguishing brush marks of an oil painting for guidance.*

To break the thread of the story with accounts of the various "Sharples" portraits of George Washington would be unwise. As that subject is of much importance and has never

same artist of every member of his domestic family, including George W. Lafayette. (From *Memoirs of G. W. P. Custis*, by his daughter Mrs. R. E. Lee, pages 518 and 525.)

The writer wishes to say here that James Sharples did not make the *last* portrait of George Washington, as has been mistakenly believed. The last portrait of George Washington was done by Charles Balthazer Julien Fevre de St. Memin, a French artist who visited this country.

* Boston *Post*, Tuesday morning, January 25, 1887.

Portraits in Pastel in Scituate. A communication in last evening's *Transcript*, signed H.R.H.M., gives the following information:

I would say that profile portraits in pastel of General Washington and John Adams, painted by Sharples (together with those of Chief Justice Cushing and Mme. Cushing), hung upon the wall in the dining room of the Cushing mansion in Scituate until the time of Mme. Cushing's death in 1834. In the division of the property at that period the pictures of Washington and Adams fell to her nephew Henry Bowers of Scituate, and those of Judge and Mme. Cushing to her niece (my mother) Mrs. Esther Phillips Parsons Hammatt of Bangor, Me. These portraits were painted by Sharples in Philadelphia as the following extract from a letter now in my possession written by Judge Cushing to his niece, Miss Esther Parsons would attest.

H.R.H.M. then goes on to say

A copy has been made in photograph of these pictures at three several times, not more, I think. One for Professor James Hoppin of New Haven, also one for Mrs. David Lee of Berlin; and a single of Judge Cushing was made for his niece Miss Fanny Baldwin of Washington at her urgent request.

In the *Century Magazine* of April, 1894, page 958, Mr. Henry Bowers of Brooklyn informs us that he is the possessor of what he considers an original crayon of George Washington by Sharples. Mr. Bowers says that his picture was given by General Washington to Mrs. Hannah Cushing, wife of the Justice and sister of Mr. Bowers' great grandfather. (The writer has been unable to trace any of the portraits mentioned, up to the present time.)

before been comprehensively undertaken, a portion of this work has been devoted entirely to it. Photographs of these portraits (the majority of which have never before been reproduced) will be found on pages 70–80.

Although contemporaneous references are rare, good fortune makes it possible to quote from a diverting letter written by Judge Cushing while in Philadelphia, to his niece, Miss Esther Parsons:

January 19, 1797

. . . And I must give you a hint, that Mr. Sharples from New York has been here some weeks, taking portraits; lodges in the same house with us, and that last week, he took your aunt, and whether you will believe it or not, has given her a prodigious handsome face, and yet, through the embellishments, one may see some of the original lineaments. Also, not liking my portrait taken by him, which I believe you have seen at your Uncle George's he has taken one again, yesterday, which I like much better, though he does not incline to abate much if anything, in the nose.

Another letter belonging to Miss Henrietta Hewit of Fairfield, Connecticut, which is very delightful in its full context has just recently been discovered. It was written on November 28, 1796, from New Haven, Connecticut, by Mrs. James Hillhouse (Rebecca Woolsey) to her daughter, a young girl, Mary Lucas Hillhouse, who was staying with the Sharples' in Philadelphia. From it we learn that Mrs. Sharples was successfully instructing Mary Lucas in drawing and French. Mrs. Hillhouse lovingly admonishes her daughter as to her manners and choice of clothes and says "always consult Mrs. Sharples." She ends her letter by sending her "best regard to the Papa and Mama and love to the children. Kiss Rolinda for me. I hope you are very kind and tender to her."

Miss Mary Mason Scott of Frankfort, Kentucky, tells of a letter of this period which she has seen but which at present she is unable to locate. It was written by Dr. Samuel Brown of Kentucky to his sister-in-law, Mrs. John Brown (Margaretta Mason of New York) who was then living in Philadelphia. Dr. Brown had not yet seen this sister-in-law or her baby, Mason, so he wrote:

I am anxious to know how my new sister looks—and who little Mason is like. Won't you have the artist Sharples do a pastel to send me—his price is $15.00.

William Dunlap of New York confided to his Diary:*

October 2nd, 1797. Afternoon walked out to Sharpless, he has finished a portrait of Mitchill, unlike; begun one of E. H. Smith and wishes to paint one of me. Smith's is very like.

October 3rd. 1797: Afternoon walk with Smith out to Sharplesses.

January 13th, 1798. I met the Club at Smith's, where was Dr. Maize of Philadelphia, a pompous young man, Dr. Miller, Mr. Kent, William Johnson and Mr. Sharpless.

May 10th, 1798. Mr. Sharpless called and we settled that Monday should be the day for an

* Some volumes in the original manuscript of William Dunlap's Diary are in the New York Historical Society, New York, New York, and some are in the Yale University Library, New Haven, Connecticut. This Diary has never been published—but the New York Historical Society expects to publish it in full in the near future. The Society, through the Librarian, Mr. Wall, has kindly given permission to copy from the original some entries referring to James Sharples and his wife.

expidition to Haerlaam, the party—Smith, Johnson, Miller, Mitchill, Sharpless and wife, Miss Johnson, my wife, myself and Mr. Mason an English botanist.

May 11th, 1798 Sharpless and wife, Mr. and Mrs. Rogers to drink tea with us.

June 17th, 1798 Evening at the Sharplesses. Sharpless and family were prisoners of the French at the same time that Mr. Russell was, with whom I dined at Middletown. S. gives a different portrait of him from what I saw in the drawing room and at table. S. gave a humourous description of a scene he witnessed in a Methodist chapel in his neighbourhood.

June 20th, 1798. Call at Sharplesses.

June 25th, 1798. Drink tea at John Cozines, my old acquaintance. Mrs. Depeyster and her daughter-in-law Mrs. Peale were there and Mr. Peale the Painter and Museum owner.

July 5th, 1798. Pass some time at Sharplesses with Johnson and Brown.

These entries, taken from the original manuscript of the Diary of the versatile Mr. Dunlap, give us corroborative evidence that the Sharples family were living in New York in 1797 and 1798. In 1798, 272 Greenwich Street and in 1799 Upper Read Street appear in the New York Directory for those years as the addresses of "James Sharples, Portrait Painter."

Of the Sharples' activities in the year 1800 no records are at hand; but we cannot be far wrong in concluding that in this year they again traveled in their coach, revisiting the New England States and also New York, Pennsylvania, New Jersey, and Maryland.

In 1801 bad news in regard to the leasing of their house in Bath reached James Sharples. This circumstance, coupled with the agitating atmosphere of a possible Franco-American war, decided him to return to England, with all of his family.

Mrs. Sharples was not only advanced beyond her time in her idea about training "ladies" to self-support but she was also ahead of her time in her theories about the proper education of children. An artist as well as a student of history and literature, she was primarily a home-lover, and strikingly combined the necessary qualities of a home-maker. All through her Diary she continually refers to the importance of house location, furnishings, household stores, etc. On returning to Bath in 1801 she writes:

One of the motives for our return from America was the disposal of our house in Lansdown Crescent. The lease having expired it had remained untenanted a considerable length of time, in consequence of great injury having been done by the occupants, nailing up pictures on the stuccoed walls, etc. A few months previous to our arrival in England our agents after expending more than 200 pounds in repairs had let it for a year. At the expiration of this term we furnished a few rooms, and again resided in it eight months, when Mr. S. had an opportunity to dispose of it. At this time I had once more become attached to Bath and was much grieved at the idea of leaving it. Mr. S. said if I so much wished to remain, another house could soon be purchased. We went in search and speedily decided on No. 2 Grosvenor Place, an excellent house, commanding varied and beautiful scenery, the price comparatively low in consequence of unfinished houses on each side and of many others in the range. . . . We bid adieu to Lansdown Crescent and removed thither, and have since devoted the greater part of each day in essential arrangements, purchasing new articles of furniture, etc. All are pleased with our new habitation, family and friends. . . . Employment relative to furnishing, arrangement of books, painting apparatus, etc. continued to occupy a few hours each day. In the family consultation on the choice of a new carpet for the large drawing room, the best mode of fixing up window curtains, placing of pictures, etc., Rolinda had a voice, as she always has, where taste is con-

cerned. Other hours were devoted to our favorite studies and in walking and visiting our friends. There was something pleasing in employments not altogether agreeable, that every day added to our comfort and in the idea of future enjoyment which constitutes much of the happiness of life. On their completion, reflected on the advantage of leisure and the liberty of pursuing those studies and employments suited to our minds and tastes; congratulated myself that everything in the house was arranged to my satisfaction and of each individual in the family. . . . We sauntered about to survey the suitableness of the furniture in each room to the purpose for which it is intended. The clear blue sky and bright sunshine had an enlivening effect. . . .

III.

FROM a letter written by Robert Barclay, an Englishman, in 1802 to his Quaker friend, Miers Fisher in Philadelphia, we find that James Sharples was exhibiting (undoubtedly in the Grosvenor Place house in Bath) many of the pastels of Americans including one of the aforesaid Miers Fisher. Mr. Barclay also says that he and his oldest daughter posed for their portraits "which were extreme well done" and that the artist made copies of these which he kept for himself in his studio. This letter is of added interest in that it gives us to understand that though only returned to England for a year the call of the New World was still heard and that Sharples was even then planning to make a second voyage to America.*

The question of copies is an extremely important albeit confusing problem in any proper account of the portraits drawn by this interesting family. To put it briefly, *they all made copies of their own and each other's work.* Although James Senior must be credited with the most talent his work was quite variable. At his best the portraits are truly excellent. They are sure in touch, free in line, and harmonious in color. He had no fear of undertaking a likeness from the original. On the other hand his wife was an ideal copyist in crayon, water color, and embroidery. She spent no idle moments. Her needle pictures embroidered on a cream-colored ground of a silk known as "gros de Naples," compare favorably with the best needleworkers of her time. She drew exquisite heads in pencil (copied from her husband's pastels) to get her hand in for the meticulous labor of miniature painting which she first attempted on ivory in the year 1803 and which she later brought to a high state of proficiency. Of the children, James's pastel portraits resemble more the style of his mother, he also made still-life pictures in pastel, and water-color studies of flowers—as fresh and attractive today as were the blossoms of over a hundred years ago. Rolinda, when an adult, confined herself almost entirely to oil painting and had achieved a considerable reputation in England before death cut short her career. Felix, on his long absences in the Southern States in America, developed a distinctive type of pastel portraiture which will be discussed more fully later on.

As Ellen Sharples progressed in her art her copies of her husband's pictures became more and more expert. In many instances the critic is halted in making decisions as to which are by her and which by her husband. It is almost impossible in some instances to differentiate between the original and the copy. Incidentally there is no reason to assume that James Sharples did not make copies, when the occasion demanded, of some original portraits drawn by his wife. We cannot stress too emphatically the complications arising from all this unsigned duplication. For this reason the works of Ellen and James Sharples have been grouped under one heading in this volume. Where the writer has a decided opinion that a pastel is by James Sharples Senior a notation has been made in the files of the Frick Art Reference Library in New York.

The varied energies of the mother and father were inspirational to the children and

* Permission to quote from this letter has kindly been given by the owner, Miss Lydia Fisher Warner, Philadelphia, Pennsylvania.

Felix at the age of seventeen and James at fifteen "commenced portraits in crayons professionally."

In 1803 Felix was boarding in Bristol but frequently returned to Bath where life flowed on serenely except for the disturbing threat of war, as Mrs. Sharples explains:

Apprehension of war and its consequent evils alarms everyone. The debates in Parliament are interesting but very gloomy, as are all the observations and information in the newspapers. War is inevitable. . . . The newspapers as of late still communicate disagreeable information—depression of the funds, rise of provisions, accumulating taxes and other effects of the approaching war. . . . It is delightful to see Rolinda always so happy enjoying the present time, free from alarm of the future, which not unfrequently disturbs older people that ought with their years to be proportionately wiser. They are now all thinking and talking of the War, of the income tax, and of its accompanying grievances, real, probable and imaginary. . . . One day Felix brought home our small one horse phaeton made at New York on a new plan of Mr. S's contrivance, and which, since our return to England had remained at Bristol. . . . On the 15th. Mr. S. went to London and Felix came again to consult me on the propriety of entering into a volunteer company; perplexed not knowing how to advise, wrote to Mr. S. on the subject. On the 21st. I wrote to Felix mentioning many objections to his entering as a volunteer. Just after the letter was dispatched Betty Woodward from Bristol (an old servant who had lived with us many years and was much attached to the family) called and informed me that Felix not hearing from his father had entered his name. The day after I received a letter from Mr. S. mentioning additional objections that had not occurred to me. This caused me great uneasiness, as did also a printed paper left at the door, in which was to be marked down the number of males and females in the family, what arms we had—spades, shovels, saws etc. The males from the age of 15 to 60 were to say in what capacity they would serve in case the French invaded the country, whether in the army—act as pioneers—bakers—or to supply waggons and horses.

The "additional objections" suggested must have been effective for Felix did not enlist and in September Mr. and Mrs. Sharples, James, and Rolinda went to Bristol to visit him.

On the sixth of September we rose a little earlier than usual, set off to walk part of the way to Bristol. The temperature of the air delightful; so much pleased with walking that we proceeded all the way, dining at an Inn on the road with excellent appetites. On arriving at Bristol passed through the Fair, amused at the various objects that presented themselves, booths gaudily decorated, in front of which men and women in glittering apparel and fools were exhibiting their anticks to induce the admiring crowd to enter. Drums, fifes, fiddles, organs, tambourines all playing different tunes, which with the various other noises of the Fair made a curious concert. Children on hobbies, in coaches and boats were whirling round and round—others in coaches ascending aloft and descending. Everything in the Fair animated—buyers and sellers. The recruiting officers did not fail with drums and colours to entice the raw youth to enlist. From the Fair went and drank tea with Felix and not being much fatigued walked down into the square to see him perform his exercise. Passed again through the Fair and slept at the "Montague." The next day after breakfast went with Felix to his lodgings, from thence to see the skeleton of the Mammoth which exceeded our expectation by its prodigious size and form; conversed with Mr. Peel who appeared to be a well informed young man of pleasing manners and address. Afterwards saw a collection of wild beasts and curious birds. The large animals would have appeared much more formidable had we not previously seen the skeleton of the Mammoth—its stupendous size made these appear very small. . . .

From original letters in the possession of Mr. Horace Wells Sellers of Philadelphia, a descendant of Charles Willson Peale, we have been able to identify the gentleman referred to by Mrs. Sharples as "Mr. Peel . . . a well informed young man of pleasing manners." He was Rubens Peale, one of the sons of Charles Willson Peale. Mr. Sellers contributes the following account:

Charles Willson Peale the portrait painter gradually withdrew from the practice of his art at the close of the 18th. Century to devote himself to Natural History. It was his ambition to form a public museum, the first in America, in connection with his gallery of portraits of distinguished persons that he formed as his record of the Revolutionary War. Having recovered for his collection two skeletons of the mammoth and in view of the interest abroad in the discovery, he sent one of the specimens to England in the care of his sons, Rembrandt, who had assisted in mounting the specimen, and Rubens who later was Curator of the Museum. This was at the beginning of Rembrandt's career as a painter and his father made his interest in the mammoth serve as an opportunity for him to visit and study in the picture galleries abroad and especially in England under the guidance of Benjamin West. The exhibition of the mammoth was confined to London, Reading and Bristol and from the latter place, Rubens wrote to his father on September 4th. 1803, that Rembrandt had returned to London.

In 1804 Mr. Sharples, who was in London, wrote to his wife that he wished her to come up, bringing Rolinda with her. Mother and daughter made a wearisome coach trip of twenty-two long hours, notable in nothing except a dearth of stopping places desired for the tea drinking of the passengers and an excess of "dram-drinking" desired and accomplished by the drivers! On arriving in London they went immediately to Furnivals Inn Coffee House where James Sharples always stayed when in London alone. Shortly afterward they engaged a first-floor apartment in Duke Street. While in London Mr. Sharples was mostly engaged in his "mechanical pursuits." Mrs. Sharples left to her own devices, executed a number of pastel and miniature portraits, taking orders which had been originally intended for her husband. For Rolinda a "pianoforte" was rented and she began lessons in "musick." From an enthusiastic mother's viewpoint Mrs. Sharples describes the effect of a child's first impression of the big city of London in the early part of the nineteenth century.

The objects of attraction to Rolinda were so numerous as to afford a continual succession of amusements. The various and splendid articles exhibited in windows, the succession of carriages of every description perpetually driving along, even the perplexity and difficulty experienced by pedestrians who had to make their way across a public street calling forth their ingenuity and activity in seizing the precise moment, particularly when too adventurous, they had to extricate themselves by threading the rapid progression of horses and vehicles in adverse directions, giving sometimes painful and often ludicrous expression to the countenance. The chimney sweeps on the first of May, decorated with flowers, tinsel and all the colours of the rainbow, dancing to the sound of a drum and fifes, beating time with their little shovels—their happiness on this day of liberty was particularly pleasing to Rolinda. One of them had composed of boughs, leaves and flowers something in the form of a beehive, large enough completely to cover him. Thus concealed he walked and danced along the streets to the great diversion of numerous spectators. . . . At the British Museum her curiosity was most highly gratified. . . . Also Mr. Hope's paintings and sculpture, were viewed with much pleasure, as were three beautiful pictures of Loutherburgs, at Somerset House Exhibition. Rolinda had heard so

much of the magnitude of St. Pauls, that the first impression on approaching it was disappointment. . . . The wearisome ascent to the cupilo, however, made sufficiently manifest to her its superior loftiness. . . . One day we went to Hyde Park, the Duke of York reviewing several thousand of the London Volunteers. . . . Following the Bugle men who crossed into the Deer Park, we were much entertained seeing them perform their exercise in a recumbent position in attitudes so various. The Duke of York accompanied by some general officers entered the Deer Park and from a distance the volunteers were seen approaching. . . . We had a grand and extensive view of them, their numbers then appearing immense, as did the concourse of people distributed over so great an extent. The luxuriant verdure of the ground and foliage of the trees set off the lustre of red coats, and the clear sunshine gave a dazzling brightness to their arms. The white drapery of the ladies, their coloured ribbons and parasols and the motley group assembled, altogether formed a picture of great beauty. . . . Went one evening to Drury Lane theatre. On entering, the general appearance had a magnificent effect—five tiers of boxes all filled with company, as also the pit and gallery. Play was "The Rivals." Mrs. Jordan performed the character of Lydia Languish admirably and Banister that of Acres. One evening were much amused at Sadlers Wells, ship sailing on real water in the spacious theatre, quite a novelty. The firing and burning of the Spanish Armada had a good effect. On the 16th. of May we removed to the very pleasant lodgings of Mr. Johnson in Charlotte Street. It was very quiet, there being no thoroughfare, the house near the boundary. The silence except for the melodious songs of birds was truly delightful after Duke Street where the gentleman of the house, of an outrageous temper, was ever when at home furiously quarreling with his wife, who appeared to be a meek and good kind of woman. One day a dish of steaks not being done precisely according to his taste, he took up the dish with its savoury contents, and the door being open hurled it into the passage, where, against the wall it was broken into fragments,

and then Mrs. Sharples mildly concludes:

Such doings in the parlour below were quite alarming.

On returning to Bath they slipped back into their ordinary routine. In August, 1804, one month after the event word came to Mrs. Sharples of the death of Alexander Hamilton whom she and her husband had known, while in America, and whom they greatly admired.

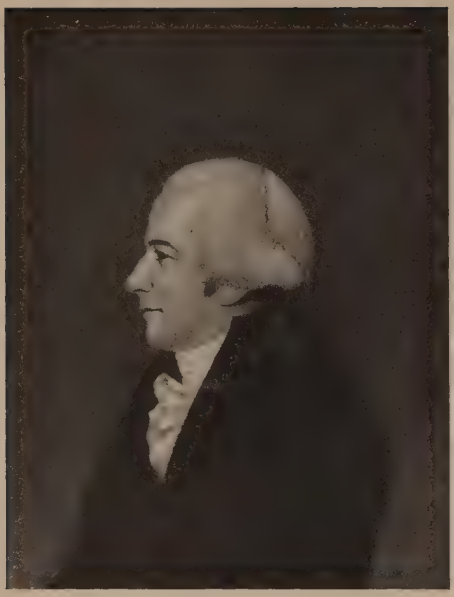
Was much affected lately on hearing of the melancholy death of General Hamilton, the circumstances preceeding and accompanying the fatal duel between him and Colonel Burr; the sorrow manifested by the Americans for the loss of a man so sincerely and deservedly beloved. This event has made so deep an impression on my mind, that a succession of images connected with it keep spontaneously rising and chase away all other thoughts.

In 1805 Mrs. Sharples tells us that

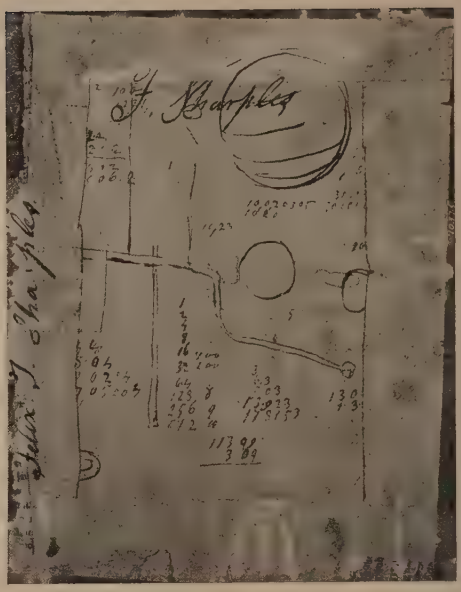
Felix and James excel so much in portrait painting as to be nearly independent.

And in the following year Rolinda attained her thirteenth birthday and

drew the portrait of a young lady of her acquaintance in crayons, which was greatly admired for the correctness of the likeness, and which decided her becoming a professional artist. The praises bestowed on her performances, with the small gold pieces in exchange, were very exhilirating and made her apply with delighted interest, improving rapidly.

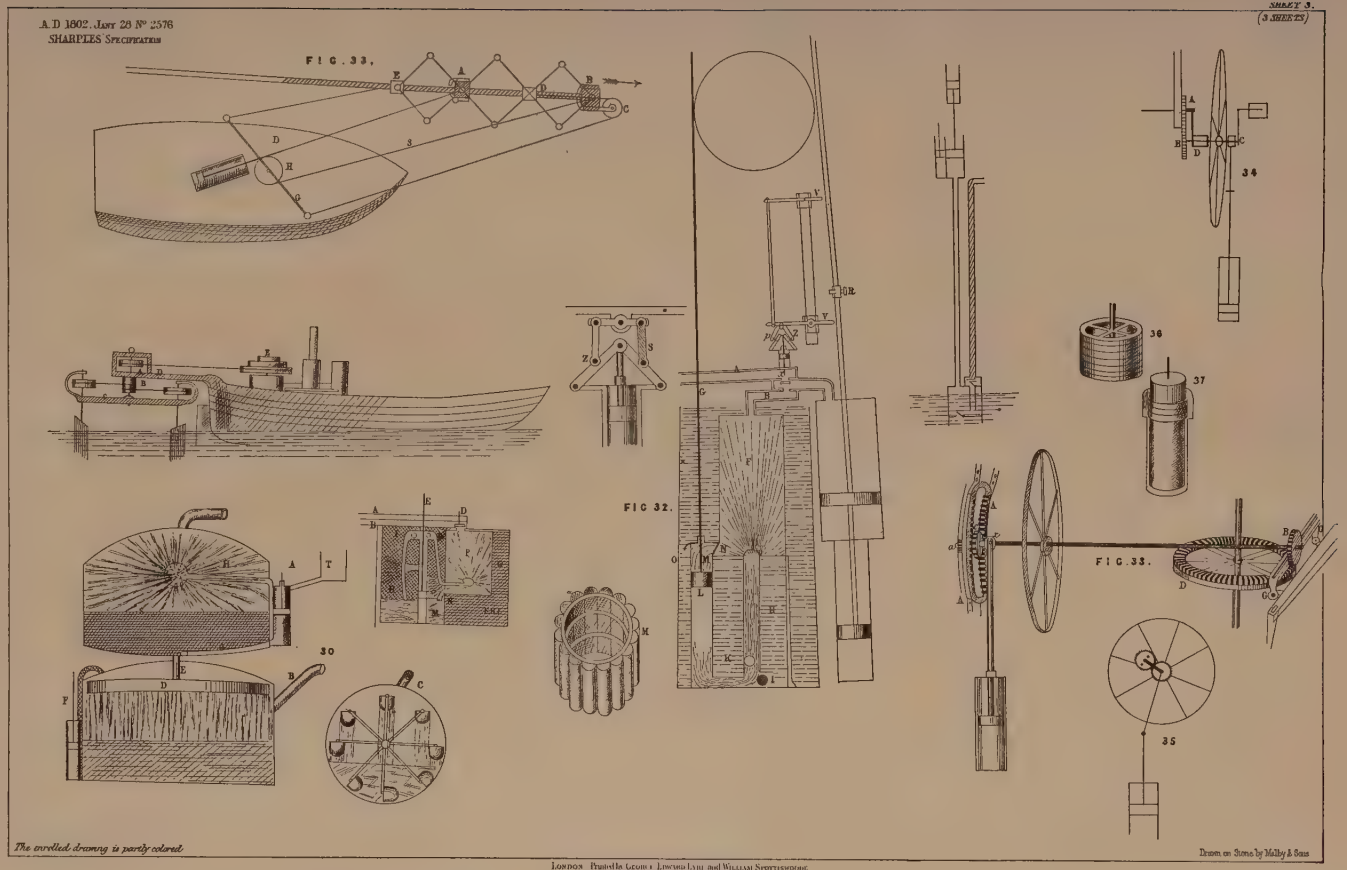


11. ALEXANDER HAMILTON
Pastel by Felix Sharples
Owned by New York Historical Society



12. *Paper pasted on inside back of frame of pastel of Alexander Hamilton in the New York Historical Society*

13. THREE CHILDREN
Pastel by James Sharples
Owned by Mrs. W. Moylan Lansdale



London Printed by George Eyre and Andrew Spottiswoode
Printers to the Queen's most Excellent Majesty. 1845

14. SPECIFICATION OF JAMES SHARPLES FOR STEAM ENGINES, ETC. BRITISH PATENT OFFICE NUMBER 2576

The return voyage to America long contemplated was now decided on and in the month of May, 1806, the Grosvenor Place house was disposed of and

Books, pictures, linen, plate, curtains, pianoforte, best Brussels carpet etc., were packed up and sent to Bristol. We followed and engaged Mrs. Dyer's drawing room apartments which we had once before occupied. The New York packet, a beautiful ship with excellent accommodations was preparing to sail to New York; places were engaged: in the meantime we visited Mr. Maze's and a few other families who were very kind and attentive to us. About the beginning of August . . . we embarked with our sons and daughter. The morning was delightful, the scenery beautiful as we descended the Avon, one circumstance only detracted from the pleasure experienced and that was the intelligence just arrived that the negotiation for the re-establishment of peace between Bonaparte and Lord Whitworth (expected to take place) was broken off and that the Funds had fallen many percent. Our property was invested in them, and the probability of peace, and that the Funds would rise considerably by the time we arrived in America, when it was to be transferred, had been one of the circumstances which made our going that autumn appear to us eligible: however we were now embarked and must necessarily proceed. Another vessel sailed at the same time, and as we approached Lamplighters Hall there was some contention which should be in advance. This might be the cause that our packet went too nigh the shore—presently it struck on a rock giving a violent shock. The passengers, and all on board, were in the greatest consternation. The ship lay so much on one side that it was difficult to cross the deck even with the assistance of the sailors. A boat was instantly in readiness in which we were rowed nigh to the Inn at Lamplighters Hall. After dinner with a telescope we walked by the side of the river to the stranded ship which we perceived to be considerably injured, the rudder broken etc. The Captain represented the injury to be very trifling, but said that it must go into dock, to be repaired. We ordered a post chaise and returned to our lodgings at Bristol. The next day our trunks and packages were removed from the ship, and we were at liberty to proceed on the voyage or not, as inclination and circumstances might decide. Weeks passed away, the packet still detained in the dock. England and France became more and more hostile, the Funds more and more depressed. All advantages of then proceeding on our voyage thus withdrawn, we decided to remain in England until circumstances were more favourable. Our sons were greatly disappointed at our decision. They were very partial to America and had been delighted at the thoughts of returning thither. They entreated with so much earnestness our permission for them to proceed alone that we at length consented, with the less reluctance knowing that our numerous friends there would receive them most kindly, and have great pleasure in aiding them in their profession of portrait painting, in which they both excelled. In a month or five weeks the ship was completely repaired. Mr. Webb the Captain an agreeable gentlemanly man, was much pleased at the idea of their accompanying him, and he assured us that every care and attention should be paid to promote their comfort and to make the voyage pleasant to them. Hoping that the separation would not be long they embarked in high spirits, and we bid adieu at Kingsroad. The weather was delightful and continued to be so uniformly throughout September and October, not a day of rain or storm. This promised a pleasant and safe voyage. . . . Our friends were again very kind and attentive to us, the scenery around so beautiful and the season peculiarly favourable for long walks and drives made our residence at Bristol very agreeable. We formed an intimacy with Mrs. Maxwell, the sister of Sir David M., an elderly Scotch maiden lady of great information whose conversation was always entertaining. . . . Letters from our sons informed us of their safe arrival at New York, of the kind reception of friends, and of being very comfortably situated at a boarding house there. James intended to

remain, Felix to proceed to Philadelphia. Captain Webb had performed his promise, that of promoting their comfort and pleasure in every respect during the voyage. The weather, however, had not been so fine at sea, as on shore—they had encountered a few violent gales, in one of which a mast had sprung.

It is only from the notation in Mrs. Sharples' Diary that we know that Felix and James, Jr., landed in America in the autumn of 1806. This information published here for the first time has a most important bearing on the proper attribution of many pastels in this country. Heretofore a "Sharples" pastel (unfortunately seldom if ever signed) has been taken for granted as the work of James, Sr. Occasionally credit has been given to his wife, but to his sons almost never. Now with the correct dates before us even if we ignore workmanship (which has been the tendency of the past in judging these pastels) we must be convinced that any "Sharples" pastels *executed* in this country between the autumn of 1806 and July 22, 1809 (the date when Mr. and Mrs. Sharples and Rolinda returned to the United States) are the handiwork of Felix or James, Jr. Another interesting fact recently discovered is that the boys brought with them from England some finished portraits drawn by their parents. The subjects of these portraits were the most eminent Americans with whom Ellen and James Sharples had become acquainted on their first visit to America in 1796. The boys retained some of these to serve as models for future copies and some they sold outright when in need of ready funds, as is evidenced by the fact that a Mr. Connard of New York purchased in 1806, from James, Jr., portraits of George Washington and Alexander Hamilton which had been executed by Mrs. Sharples.

In the winter of 1806 when Felix and James were struggling in new fields Rolinda in England was receiving intensive drawing lessons from her father as, for the time being, he was not so much occupied with his inventions.

Mrs. Sharples writes that she herself was always

> exceedingly agitated when attempting original portraits but not so Rolinda, who conversed with a person sitting for a portrait with as much ease as if unemployed and made her sitters equally at ease.

Early in the spring of 1807 Mr. and Mrs. Sharples and Rolinda went up to London. They engaged

> . . . drawing room apartments in Hatton Garden at Mrs. Margetts, the widow of a distinguished mathematician and maker of cronometers. . . . Two young ladies also resided with her—Miss Margetts, her niece and Miss Davis a relation. All were as civil and attentive to us as it was possible to be, the servants likewise; the cook skilled in her art. There being no thoroughfare for carriages in Hatton Garden, the situation was as quiet as it was spacious—for London—our apartments were large and well furnished, so that nothing was wanting for comfort and accomodation.

They led an easy and pleasant life. Rolinda became intimate with the two very accomplished daughters of General Lyman,* the American consul.

* William Lyman was born in Northampton, Massachusetts, December 7, 1755, and graduated from Yale College in 1776. He served in the Revolutionary War; was brigadier general of state militia, 1796–1800; United States Consul at London, England, from 1805 until his death; died at Cheltenham, Gloucestershire, England, September 2, 1811; interment in the Cathedral at Gloucester, England, and later a monument was erected to his memory in the Old Cemetery, Northampton, Massachusetts. He married Jerusha Wells (1761–1803); their daughter Martha Lyman married John Cox (1788–1864).

The Sharples entertained to a considerable extent and at one of their "evening parties" they

. . . engaged two beautiful and very extraordinary children named Pearl, a boy of seven and a girl of five years of age. They were accompanied by their stepfather, Mr. Smith, a musician and their instructor. One of their performances was on musical glasses—small circular glasses placed in a row, or in rows, tuned by water poured into them. The friction of their little fingers round the rims of these produced exquisite musick, eliciting renewed applause. . . . Previous to their appearance their stepfather read an address he had composed of what could be effected by instruction and application.

Ellen Sharples begins her Diary for the year 1808 as follows:

The reading of newspapers engages a portion of time each day. Political news is eagerly sought: we seem to be playing a great game, and one that extremely interests us. Every event excites hope or fear. . . . The rise and fall of states, the humiliation of the great, the exaltation of the low, never were so extensively exemplified, as is also the uncertainty of human affairs and the influence of accident in deciding on every occurrence of life. The rise and extension of the power of Bonaparte is unprecedented and most extraordinary; whether it will yet extend or be abridged no one can anticipate. To oppose so formidable an enemy the English will have to display a firmness, judgment and courage, such as no nation has yet displayed or our country or some of our possessions abroad must materially suffer. What will be the result of our differences with America in a peculiar manner agitates us with fear and hope and perplexity: having two sons and property there we are materially concerned and most anxiously wish for the preservation of peace and a friendly communication between the two countries. To be so far separated from my sons is a source of regret and anxiety, occasioning me no little uneasiness every day.

However, she and her husband still busied themselves at crayon portraits and Rolinda worked diligently at her pianoforte, a Mr. Jacobs giving her two lessons a week. James, Jr., and Felix were apparently good correspondents as letters from them addressed care of Barclay's Bank were eagerly received and perused by their parents, who were making their own preparations for the return to America.

IV.

ON March 12 the Sharples attended the performance of "Kais, or Love in the Desert" at the Drury Lane Theatre. It was criticized by Mrs. Sharples as "singing excellent, otherwise uninteresting." She heard for the first time a man whom she designates as Braham and was "highly pleased with his vocal powers." Later in the spring when feeling rather bored, she states

Our amusements, so called, were once to the Opera, once to see Cook enact Richard the Third, and a few exchanges of visiting at dinner and tea.

Preparatory to leaving London they went once again to stay at Mrs. Margetts'.

Walking, visiting, purchasing articles of dress and drawing did not leave much time for reading. Mr. S. disposed of some of our books and pictures, and presented to his particular friend Dr. Haworth the French Roman History, 20 vols. folio. . . . One day we spent very pleasantly at Capt. Crugar's, Highgate—a large party at dinner: their house is most delightfully situated on an eminence, commanding an extensive prospect, London seen at a distance almost enveloped in smoke. . . . The beginning of July we bid adieu to London, travelled all night and arrived at Bath in the morning. There we passed a few days very agreeably visiting our old acquaintance. The improvements of Bath and particularly of Grosvenor Buildings made me regret having sold our house and having left that city. On arriving at Bristol engaged apartments at Mrs. Hurd's, Park Street, where we very contentedly remain. Our friends kindly welcomed our return. The beauty of the country around Bristol induced us to take long walks. . . . Often we rambled amongst the rocks at Clifton, listening to the bands of musick placed at different distances on the summit of the high rocks—the almost perpendicular precipices below looking tremendous. . . .

They remained at Mrs. Hurd's until the end of May, 1809, when

. . . political circumstances being now favourable to our returning to America, as also the season of the year, we decided to put in execution what we had long been meditating. To embark in the packet from Falmouth, or in a brig at Bristol, (the only vessel preparing to sail for New York) caused a little hesitation, which was finally decided in favour of the latter, being pronounced well built and perfectly safe, Captain very skilful, of an excellent character. He failed not in offering every inducement, every promise, so far as was in his power, to render the voyage agreeable to us. It was arranged that we were to provide our own stores.

Mrs. Sharples own description of this sea voyage is inimitable:

ON the 30th. of May Mr. S., Rolinda, myself and our servant Mary, came on board the brig, at the new basin, in readiness to go down by the evening tide. A storm of thunder and hail, just after entering—a bad omen—had we been superstitious. Some occurrence delayed our going as was intended. The next morning which was the 31st., we sailed down the river and anchored at Kingsroad, the day so rainy as to confine us to the cabin, scarcely allowing us a parting view of the beautiful cliffs. Many essential arrangements tended to chase away unpleasing thoughts as they arose. The stateroom (as it was called) for the accommodation of myself, Rolinda and Mary, contained four berths, two on each side—one above the other. The lower one we appropriated for stores, in one we placed wine, brandy, cyder, perry, and porter; in the other eggs, butter, groceries and innumerable heterogenious

articles. At the end of the room, between the berths, were trunks and a roll of carpet. On the wall above were four band-boxes, a hat and a French straw box. Two large hams were also hung on the wall, two tea trays, sugar nippers, cork skrew etc. On the ceiling were nailed slips of wood which held four umbrellas and a few maps.

June 1st. Pilot came on board and on a consultation being held it was decided that we were to set sail. The motion of the ship soon became very perceptible, the wind continuing to rise. One of the passengers came down to tell us the main sail was torn to pieces, most of it blown away and nothing on board to repair or replace it—alarming intelligence, however it proved only to be the jib and no irreparable injury done. Retired early—sick and dispirited. Pilot departed—not far from Lundy Island. Wind still continued rising, motion of the ship increasing. Mr. S's hat fell off the band box, on to my bed—also a bag of backgammon men and dice boxes fell. Wind now blew a gale: down came one of the hams upon my straw hat breaking it to pieces! Crockery ware began to jingle, pot of beef rolled broken about the floor, plates and bottles followed—all was confusion—trunks and boxes in the cabin were sliding and falling in every direction. Captain, steward and cook came to lash them in their places. The sailors aloft were making horrid noises, sea roared dreadfully. Band boxes, trays, etc. on the wall were in pendular motion. Tremendous became the wind, all sail was taken down, ship laid to; left to the mercy of the winds and the waves—perilous situation in the channel, which had proved so fatal to hundreds of ships, the last a West Indian, Captain White, was a recent instance. Every moment I expected we should be on shore: the violent shocks of the waves on the sides of the ship made me often imagine it had struck. Unwilling to communicate my fears to Rolinda and Mary, I lay silent and sleepless the whole of the night endeavouring to reconcile myself to our fate. It appeared very doubtful whether we should outlive the storm. Determined if we should reach America to write and dissuade those friends attempting to cross the Atlantic, who from our coming seemed seriously to meditate the voyage. Various evils occurred which might possibly befall them, these I determined, if life was allowed me, to write down. That we had not gone to Falmouth and sailed in the packet, was a subject of regret—we should then have been in deep water out of danger of striking against the land. All other reflections that night were equally sorrowful.

June 2nd. Gale continued all morning, we in the same perilous situation, passengers all sick except Rolinda. Cook and steward even expressed the wish that we were in a safe harbour. Afternoon, wind abated a little. . . .

June 4th. Fine breeze, all sails set, passed Lundy Island, which we had almost reached on the 1st of June, but from which we had been drifted back thirty miles by the contrary gale. This day was pleasant and we were enabled to sit upon deck. Amused in observing the sea gulls which continued following and hovering over our vessel, and also at the flights of wild ducks.

June 5th. Early in the morning alarmed by the cry of an armed brig coming towards us, thinking it might be a French privateer: it was the packet from Antigua—afterwards other sails appeared and a large ship that approached nigh proved to be a West Indiaman. Divested of fear, a ship sailing near with people on board, rising and sinking with the waves, had much of sublimity and beauty. A man of war was descried at a distance, and at intervals during the day other vessels were seen, conjectured to be the West Indian fleet returning home dispersed in the gale.

June 6th. Recovered from indisposition but dejected by the continuance of contrary gales, rainy weather, brig rolling, shipping a great deal of water. A swell of the sea rose against the only window exposed without (what was termed) a dead light, broke the glass and rushed in with violence over Mr. Watson who was reclining in his berth.

June 7th. Passengers full of ennui. . . . Captain complaining of the brig being too deeply

loaded and of the loading being placed too much in the forepart of the ship, which occasioned the fore deck to be so frequently under water.

June 8th. In the morning a perfect calm, the Irish coast just visible, sea smooth; Mary engaged in better arranging our stores, half of our bottled gooseberries mouldy and spoiled. Brig at rest enabled me to look over my work box and desk. Took out pocket book and pencil, made a small book for memorandums, wrote the occurrences since we left Kingsroad, the mate's log book assisting my memory. The wind is now favourable and all on board are cheerful and in activity. The passengers in the cabin are Mr. Watson, an American, temperate and active, a little blunt but civil—apparently a very good kind of man. Mr. Nevet, a London merchant, intelligent and agreeable. Mr. Seabright a Scotchman, a farmer I believe, has a fine rosy face, is good humoured and very amusing by the peculiarity of his dialect—and finally Mr. Hamilton—not particularly pleasing. Steerage passengers are five or six American Captains, civil respectable men, Mr. Harris a London shoe maker, and an Irish woman. Captain Barstow is extremely attentive to all his passengers and very kind to the sailors, always in perfect good humour, no circumstance ever disturbing him or ruffling his temper. Black cook a very active ingenious fellow, Jack-of-all-trades—flies from one employment to another with wonderful celerity—pleases all tempers and dispositions; whatever he does is done well and all his cooking apparatus is extremely neat, clean and bright. The heavy gales have done us injury of various kinds, one of the pigs died, some of the ducks and most of the fowls. A large collection of roots of wild flowers that Rolinda had been much interested in procuring, to plant in America, were all washed into the sea. This morning a ship was seen on the horizon, this evening another. A north-east wind now blows fresh, the ship begins to dance about, so that with difficulty are we enabled to keep our seats.

June 9th. Early this morning a brig from the bay of Honduras bore down and spoke to us.

June 10th. Shoals of porpoises passed near the ship. The Captains got out the harpoon, engaged for some time in fixing it upon a pole, before completed all the porpoises were gone. The stillness of the ship allowed me to prepare needles, thread, etc. and to begin a piece of work.

June 14th. Weather squally all night with a dreadful rough sea; continually waked by the pitching, rolling, tossing and tumbling of the ship and by the mingled noises, dashing of the water, creaking of the ship, jingling of bottles, glasses, etc. etc. Captain Durham's cot fell down with him in the middle of the night, great bustle in the steerage, steward called up, we ignorant of the cause were alarmed at the uproar.

June 18th. Warm and pleasant weather, but the wind contrary—advanced but little to our place of destination. Saw vast numbers of curious animals pass all the day by the side of the ship; some of them had the shape of mushrooms, of a transparent consistence spotted with brown and purple, the edges terminating in points which had the power of extending or contracting; the other kind was transparent like a piece of ice, with a red spot about the size of a pea in the middle; a larger kind was seen but not caught.

June 24th. To the joy of everyone the favourable breeze continues, and the weather to be of the most agreeable temperature. This week made a silk waistcoat for Mr. S.

June 26th. The numerous animals called Portuguese men-of-war are objects of interest, and still more are whales, seen now and then, at a distance rolling in the waves, spouting up water. Called up suddenly to see a porpoise which some of the captains were harpooning. Disappointed on reaching the deck to hear that it had just dropped off when nearly drawn up.

June 27th. Saw a large ship with English colours sailing Eastward, supposed to be the New York packet. Captain Barstow hoisted American colours.

June 29th. Morning foggy, a perfect calm most of the day, at six in the evening a breeze in the east . . . were much amused in observing sea weed of various kinds, and a peculiar kind of shell fish; the mate hooked up several bunches and a small crab very prettily spotted. The shell fish were clustered together like filberts, only more in number in each cluster; the shells were very thin breaking with a slight pressure of the finger; they were not much unlike the silver clams; the substance in the middle of the clusters seemed to form a part of the fish, and to be essential to its life; each was fixed to it by a kind of neck. Some of the sea weed hooked up, had various clusters of these fish of different sizes adhering to it, some of them exceedingly small, the shells little larger than pins heads. . . . The shells were remarked to open and shut frequently and part of the fish to protrude, formed like small feathers which curled in various directions. Saw a beautiful duck. It is supposed we are near the Banks.

June 30th. Did not see much sea weed, a large fish called an albacour* continued near the ship for a considerable distance, various modes were tried to catch it, all were ineffectual.

July 1st. A fair wind all day, 6 or 7 knots an hour. At twelve o'clock saw a vessel apparently bearing down upon us. The passengers all stood waiting its approach, some with tellescopes conjecturing what it was, brig or ship, and to what nation it belonged: at length it was perceived to be an armed ship, its colours those of England—it passed to windward. Capt. B. displayed the stars and stripes of America. In the afternoon another vessel steering the same course gave rise to new conjectures, afterwards a third and a fourth. As it was supposed that we were upon the edge of the Banks the lead, with a rope of 80 fathoms, was thrown down at 4 o'clock in the morning, and again at 6 in the evening, but no ground was reached. A fair wind forwarding us 7 knots an hour consoles us for the disappointment: there appears a certainty that we shall be on the Banks to-morrow.

July 2nd. At eight o'clock on sounding, another disappointment was experienced, felt the more severely in the calm and bad weather. A hen was killed prematurely for the purpose of baiting with its liver for the fish on the Banks. To be dependent on the winds, over which we have no control, is rather an awful circumstance to those who have been little accustomed to the sea, and to be so buffeted about by the waves is extremely disagreeable. With difficulty I now write seated on a hard bench, my paper upon my lap, my left hand holding myself on my seat, I am moved up and down, backwards and forwards, sideways and circularly. . . .

July 4th. The gentlemen prepared their hooks for fishing but were unsuccessful. No earth reached on sounding, it was concluded that we had crossed the Banks. We are supposed to be 900 miles from New York.

July 5th. Saw some pilot fish, and johndories, some called them rudder fish. Small hooks were sought and many in succession tried to catch them, but they were too cunning to be caught. A great running and shouting above, made us run hastily upon deck, a shark seen near the ship was the cause, a second came up; these passed from one side of the ship to the other, all the people with animation and halloos ran with the utmost eagerness to see them. Some had harpoons, the cook had a large piece of pork, some tried to catch the shark in a noose and succeeded in securing him. With the assistance of a number of men the shark, floundering terribly, was nearly pulled upon the deck. The rope broke and down he plunged into the sea, to their great disappointment, anathematizing the slenderness of the rope! The fish looked very grand and beautiful seen swimming in the smooth water. This afternoon a number of birds called peterels, by others called Mother Cary's chickens, flew near. Mr. S. got out his gun, powder and shot, and killed one. Captain Caton and Mr. Harvey,

* *Albacore,* also formerly written *albecore, albocore, albicore.* A name given to several fishes of the tunny or mackerel kind. *Century Magazine,* I, 129.

in a boat, rowed to take it up. The sight of this bird afforded a few minutes of amusement. Mr. S. made a drawing of it in crayons. Ennui has been driven away from the most indolent by so many interesting objects, scarcely a complaint has been heard.

July 6th. This morning an English ship from New York spoke us: from their reckoning we are nearer by 70 miles than we are by the reckoning of our Captain.

July 7th. Two beautiful pilot fish, the size of mackerel, were seen swimming for a long time, just before the brig, keeping pace with it since the day on which the sharks were seen; a shark is said to be always accompanied by one of these fish; they have circular rings alternately half an inch in breadth brown and white, from the head to the tail. The mate hooked up one of them and lost it just before it reached the deck.

July 8th. An immense shoal of porpoises passed by, affording us great amusement by jumping and leaping out of the water, darting with velocity. Captain C. again harpooned one and again it dropped down. . . . The instant one of these fish is pierced the rest disappear.

July 9th. Star fish seen, a little larger than a cod fish; it had a large and peculiar fin which rose above the water. The captains said when this fish was caught and thrown upon the deck, it jumped up or rebounded like a ball for fifteen or sixteen feet.

July 16th. Everyone quite weary of being so long on board the ship. A large blue dog-fish was caught which afforded a temporary amusement, it was five feet in length, its skin rough like a fine file, its mouth and throat were very large, its teeth extremely sharp; on opening it a shad was found almost entire.

July 18th. Sounded, and found we were on Block Island at 12 o'clock.

July 20th. Rose in high spirits this morning on being informed that we were within sight of land, and the light house. Went quickly upon deck and was agreeably surprised to find the land so much nearer than I expected. Saw trees, and houses and at a distance the light house brilliantly white reflecting the sun. The country does not appear very beautiful from the spot—the trees are dark, the fields brown, the houses covered with red tiles. . . . Pilot came on board, a respectable looking man—he was eager to learn the news of Europe and we were equally so to learn the news of America. By the assistance of the tides and tacking we reached Sandy Hook towards evening and anchored opposite to the lighthouse. To be near the shore after a long sea voyage is like awaking from an uneasy dream! The appearance of the country, however, was neither grand nor beautiful, a peculiar bright blue sky extended all around over which clouds of every form and tint were extensively diffused. The bright blue did not harmonize with the colour of the land and water; westward the sky became of a bright purple indicative of an approaching storm, to this succeeded a mixture of very deep gray. . . . After a very heavy shower the sky became clear and we saw the rain descending on the opposite side of the ship. We remained upon deck to see the light house illumined and then went down to play the last rubber of whist on board the ship.

July 21st. Early in the morning we were opposite Staten Island and within sight of New York, waiting for the port physician. The dark cedar trees contrasted with the light dead green fields and red tiled houses was not pleasing to the eyes of artists. Many ships were stationed here performing quarantine—the hospital and quarantine ground were pointed out to us. We were disappointed in not seeing Dr. Rogers, the port physician, our old acquaintance—he was detained at home by indisposition. Dr. Baily came on board to examine the ship and people and finding us all healthy permitted us to proceed to the city. Several news men came also on board to gain information respecting the politics of Europe—we furnished them with English papers. Mr. S. and Rolinda went on shore in one of their boats: the ship sailed up to the wharf and I remained anxiously expecting their return with

information concerning my son James. Being absent some time I began to apprehend either that some accident had befallen him or that he had left the city. Mr. S. and Rolinda returned without him, a great disappointment, but their countenances indicated that all was well, as they stood upon the deck of a high ship. James had been gone a month from New York. Hearing that he was in good health and advantageously employed in his profession at Albany, I was reconciled at not immediately seeing him. Mr. S. engaged apartments at Mrs. Williams' at whose house James had boarded since his arrival in America. Mrs. W. received us in the most kind and friendly manner, gave us the most satisfactory intelligence respecting James' conduct during near three years that he had been with her; she seemed to have a motherly affection for him and to be delighted to see his parents and sister and talk with them about him. . . . Dinner at Mrs. Williams' where the gentlemen acquainted with my son were extremely polite to us. In the evening we walked upon the Battery and were much pleased with the view of the harbour. The first music we heard was God Save the King, on the pianoforte, at a house in Broadway—this street and all the streets near the Battery were spacious, the houses large and handsome.

At last they had arrived in America after seven weeks on the Atlantic.

July 22nd. Went to the brig to fetch some dresses for the evening, the sun was shining intensely hot, the heat intollerable, and searching in different trunks for what was wanted was very fatiguing.

July 23rd. Mr. Connard and Mr. Seymore accompanied us to St. George's Church and we were much struck with the beauty of the interior and decorations. Nine elegant glass chandeliers were suspended from the ceiling, three in the middle aisle and three smaller on each side aisle. The sun was shining which gave them a most brilliant effect, the windows all round were open and the trees seen close gave it the appearance of a country church.

Mr. Connard showed Mrs. Sharples two of her own crayon portraits, one of George Washington and one of Alexander Hamilton, which he had recently purchased from James, Jr.

Mrs. Sharples wasted no time but immediately started house hunting and revisiting old friends. She was much impressed with the growth of the city during her eight years' absence from America.

We walked to the upper end of the town; never were we so astonished as in viewing the alterations that had taken place—new houses and new streets had extended for miles, in one direction as far as Greenwich.

(This "Greenwich" she mentions is now the crowded downtown district known as "Greenwich Village.")

On July 25 the Sharples' trunks were still held on the ship.

Mr. S. having obtained a permit at the Custom house, we in the afternoon went to the ship for our trunks. Mr. Hodges the custom house officer was extremely civil and gave us very little trouble.

Toward the end of the month she and her husband

. . . went to see a house in State Street which was to be let. On going through it, concluded it would suit us very well, nearly the size of those in which we had resided at Bath, the situation healthy and agreeable. On enquiry the rent was a thousand dollars besides the taxes: this made us hesitate.

They drove in a coach to call on Mr. C. Wilkes at his "country house" at Greenwich.

We were much pleased with our drive and visit. The houses on the Island were delightfully pleasant, particularly those situated on the North River. Mr. W. had made his garden very pretty by the pleasing contrast of trees which he had tastefully planted—weeping willows, poplars, maples, etc. had grown to a prodigious height in eight or nine years. . . . The porch was decorated with jessamine and woodbine. Had a pleasant drive home by moonlight.

A few days later:

In the afternoon had a drive on the Island; called at Bishop Moor's* who lived in the house we had formerly occupied, not far from Greenwich. . . . We were much struck with the beauty of the house, and the view it commanded of the noble North River. We remarked that we had always fixed upon the prettiest places. We then drove to call upon our old and esteemed acquaintance Mrs. Gates† who prevailed upon us to stay and take tea. The view from her house appeared even more beautiful than that we had just seen; an extent of cultivated land finely wooded, elegant villas, and ships sailing on the noble East River.

* From a clipping recently seen in a newspaper:

One of the last of the old time mansions that figured in the aristocratic life of New York in the last century is about to follow the path of its forbears. This is the former Lily Langtry house at No. 361-3 West 23rd. Street, a three story brick building. The plans of its latest owner, Peter P. Cappel, who recently purchased the property, call for the demolition of the former mansion and the erection of an eighteen story apartment hotel on its site. Neglected and forlorn stands this old time mansion, which once harbored gay people and gay parties. It served in its time as the abode of a famous English actress, as a rooming house and lastly as the place of worship by a mystic order. . . . The property originally belonged to Bishop Moore. . . .

Benjamin Moore, second Protestant Episcopal bishop of the diocese of New York, was born at Newtown, Long Island, November 5, 1748. He was married before 1779 to Charity Clarke. Bishop Moore died at Greenwich, February 29, 1816. His son, Clement Clarke Moore, was born in New York City, July 15, 1779, and died at Newport, Rhode Island, July 19, 1863. He was prepared for the ministry but was never ordained. He devoted himself to the study of Hebrew and the classics. The most famous of his poems is "A Visit from St. Nicholas" or "The Night before Christmas."

† Horatio Gates was born at Malden, England, in 1728, and died at New York, April 19, 1806. An American general. In November, 1777, he was made president of the Board of War and Ordnance, a position which he used to further an intrigue with the clique known as the "Conway Cabal," consisting of Thomas Conway and others, to supplant Washington in the chief command of the army. He married Mary, only child of James Valence, of Liverpool, who, at her father's death, before the Revolutionary War, emigrated to this country, bringing with her $450,000. (From *Century Cyclopedia of Names* [1906], p. 426, and *Appleton's Encyclopedia of American Biography* [1887], II, 615.)

V.

AN epidemic of yellow fever now broke out in the city. Two cases which occurred in a neighborhood not far distant from their boarding house frightened the Sharples family. They, therefore, accepted the urgent invitation of Captain and Mrs. O'Bryant for a short visit to their "country seat in Greenwich." The Captain and his wife were old friends—and Mrs. Sharples enjoyed seeing this charming couple surrounded by the blissful circle of their eight children "all healthy, beautiful and good natured." The Captain and Mr. Sharples drove through the dusty August countryside in search of a suitable location for the Sharples' to make their home. A site had almost been decided upon as being satisfactory when Mr. Griffiths, another former American acquaintance, offered some sage advice which must be quoted in the words of Ellen Sharples:

He advised Mr. S. not to make any immediate purchase but to rent a house for a year in which time he would be enabled to obtain much information, and become a more competent judge of the best place to fix in. He spoke of the disadvantages of farming in this country consequent on the climate, soil, and the difficulty of procuring servants and laborers. Owing to the spirit of emigrating to the back countries he said lands did not rise in value except in a few places: those he thought had risen above their value. We accompanied him to his house to see Mrs. Griffiths from whom we received a most hearty welcome: she was grown plump and had reared 6 children in good health. We walked in their garden which contained a great variety of flowers but shrubs and trees were wanting. Mrs. G. said one of her servants had taken her bundle and left them this morning without saying a word—a frequent practise in this country.

Having now decided not to purchase immediately, Mrs. Sharples was more than anxious to go to Albany to see her son James; therefore, on August 5, 1809, she writes:

We went to New York to go by the steam boat to Albany.* Our brig "Nancy" was stationed on the opposite side of the wharf: as we were too early we ascended its deck once more and Captain Barstow made punch for us. On the signal of a gun we entered the steamer which was very crowded; many persons we knew—Mr. and Mrs. Johnson, Mr. and Mrs. Silvanus Miller, Miss Clarkson, Mr. Hopkins, etc. The number of passengers amounted to 120, these so filled the deck that we could scarcely walk from one end to the other. Soon after we had passed York Island we had a thunder storm of short continuance. . . . The brilliancy of the sky in the west formed a striking contrast to the deep purple and other various tints which were visible in the expanse. The banks of the river were pleasing but not particularly interesting. The ladies supped at a long table in the ladies' apartment, the heat of which soon obliged us to ascend the deck; the heat during the night was intollerable and with the biting of certain most annoying little beings prevented anyone from closing their eyes. Rose early in the morning to see the Highlands, the grandeur of which much more than compensated for the inconveniences experienced. Hills of various form and magnitude passed us in succession . . . these in various combinations formed most delightful landscapes; cottages situated on little slopes and the fort on one of the eminences were picturesque objects. . . . Newburg surprised us by its size, and

* In 1809 there were but two steamboats on the Hudson River. The *Clermont,* which was the first one, was put on in 1807. After its first season it was improved and renamed *The North River*. The *Car of Neptune* was put on the river in 1809. Both of these were Robert Fulton's boats—the fare was seven dollars. On one of these boats the Sharples family must have made their first trip up the Hudson River. (Information about the names of the steamboats taken from *Old Steamboat Days on the Hudson* by David Buckman.)

the neatness and goodness of the houses; only a few years and not a house upon the spot; it is now a town containing inhabitants. . . . In the afternoon we passed the house and estate at Red Hook, which we had formerly contracted to purchase, the view here again became grand; in the middle of the river were two Islands covered with rocks and trees . . . on the left side of the river the Blue mountains rose majestically. We remarked as we passed this delightful place that the same situation which pleased us fifteen years ago made exactly the same impression now. I had often regretted that we did not purchase this estate but the consideration of difficulties attending the cultivation or letting of lands in this country and that during 15 years we had seen much of the world and become acquainted with many of the most distinguished persons, I felt rather glad that we had not fixed ourselves here. . . . The title to this place not being considered satisfactory by an eminent solicitor had prevented Mr. S. from complying with his engagement. The estate was soon after purchased by an English gentleman who has ever since resided there. The houses at Red Hook landing did not appear to have much increased in number. We now passed many gentlemen's seats delightfully situated: that of Chancellor Livingston* pleased us the most; an elegant tasty house on a high bank near the river with trees surrounding it of luxurious foliage. The Chancellor with a party of ladies and gentlemen came to the side of the river to see the steam boat pass; servants received fish that had been brought in it from New York. We did not reach Hudson till late in the evening and could only have transient glimpses of it during vivid flashes of lightning. The change in the temperature of the air in the course of the day has been very extraordinary, at one time the heat was intollerable, then it became so cold as to make shawls and great-coats absolutely essential. I slept better than on the preceding night but most of the ladies had been restless as before and in the morning complained grievously. The country as we approached Albany became less beautiful but the land seemed a great deal better. Albany had been described as old fashioned and ugly, to us it appeared a well built and handsome town. On entering we looked amongst the crowd on the wharf for our son, but did not see him till the boat stopped, when he came on board most sincerely and joyously to welcome our arrival. To see him after so long an absence was indeed a great happiness to us, but to see him as we thought, not looking so well as when he left home brought tears into our eyes. Two black men shouldered our trunks and we proceeded with our son to take up our residence at the house where he boarded. We wondered the men did not come to be paid for carrying the trunks. James went to enquire, and a little alarmed he and Mr. S. went out in search of them. The time of their absence appearing long I became uneasy thinking the black men had stolen the trunks; at length, however, the gentlemen returned with them and all apprehensions were at an end—they had been found at another boarding house or hotel kept by a person of the same name. We walked out in the afternoon and were extremely pleased with the town; the streets were more spacious than in New York.

Remaining in Albany for two or three days they met many old friends, the Van Rensselaers,† Mrs. Hughes, whose husband General Hughes had died since the Sharples' last visit to America, Judge Kent‡ and his wife, the latter a sister of Mrs. Hughes. Judge Kent in a

* Robert R. Livingston (1746–1813), an American jurist and statesman. He was a member of the Continental Congress. He was associated with Fulton in the application of steam to navigation. He was for a time president of the American Academy of Fine Arts, of which he was one of the principal founders.

† Stephen Van Rensselaer (1765–1839), the eighth Patroon. He was always addressed by courtesy as the Patroon, although with the establishment of Colonial government he lost his baronial rights. Mrs. Stephen Van Rensselaer, whom Mrs. Sharples also mentions in her diary, was Cornelia, daughter of Justice William Paterson of New Jersey. She was the second wife of Stephen Van Rensselaer and married him in 1802.

‡ James Kent, famous jurist and author of *Commentaries on American Law*. Moved to Albany, New York, in 1799 and remained there until 1823.

conversation with Mrs. Sharples told her that he was now "on the top of the tree, being Chief Justice of the state." To their surprise they met Mr. and Mrs. Morgan whom they had not seen since the time when they had been fellow travelers on the ill-fated voyage to America, which had terminated in several months' captivity in France. A Mr. Hopkins (who, according to Mrs. Sharples, had seen much of the world) constituted himself as guide and went with Mr. and Mrs. Sharples, James, and Rolinda on a short trip to Waterford viewing the Mohawk River and Cohoes Falls, Troy, Lansenburg, and Ball's Town Springs (now known as Ballston). Of this place and of her experiences there Mrs. Sharples writes in the following descriptive vein:

Ball's Town Springs has a very singular curious appearance, a number of houses, some of which are very large, are scattered about on the hills amidst pines and stumps of pines. The first hotel we went to was full, the second had just room to accommodate us. It was large house built of wood with two heights of piazos in front and three in the back the whole length of the house. One of the famous springs, which attract so many visitors, was at the back of the hotel and was surrounded by an iron railing in a square form, having lamps at the four corners. A boy stood within the enclosure ready to give out water. He had a little framing of copper made to hold four tumblers attached to the end of a thick wire, this he dipped into the spring thus filling the tumblers. Many ladies and gentlemen came close to the railing to drink the water. With a string attached these tumblers were drawn up to the people seated on the different piazos of the hotel. On tasting this water I thought it very nauseous. About fifty persons sat down to supper at a long table in the dining room; our bedroom was on the first floor, piazo in front of it and a passage on one side, on the other side was a room leading to the dining room, which made it as noisy as possible, so many persons were in the house. The people were summoned to their meals by the loud ringing of a bell along the passage. This room was the only room Mr. S. and I could have so we must submit to necessity.

The next day after their arrival at the Springs, Mrs. Sharples took a walk with Mr. Hopkins and they gathered and ate "hazelnuts of a peculiar kind" and accompanied a Mr. and Mrs. Thurston to five or six other springs near Sans Souci, all of which Mrs. Sharples sampled. The combination of the "peculiar" hazelnut and the various mineral waters gave Mrs. Sharples a severe attack of indigestion which she alarmingly designated as "cholera." At any rate, for five or six days she was very ill and most uncomfortable in the noisy and stuffy hotel. As soon as she was able to leave her bed Mr. Sharples found lodgings for her at a large farmhouse

on an eminence, half a mile out of town. This situation is very favourable for a convalescent, house extremely clean and airy, family quiet and civil, affording us the best of everything they can procure. They have a hundred acres of land that has been chiefly cultivated by themselves; an orchard of several acres, trees full of apples. Mrs. Cory has by her spinning furnished her house with beds, blankets, counterpanes, table linen, sheets, towels, carpets and clothing for her family. She is a widow, fifty-seven years of age, her youngest son and daughter live with her, she has a man and a maid servant, all live in perfect harmony, good-natured, industrious, honest people.

The Sharples stayed at the Cory farm for about one week and then left for Troy. Here again they seriously considered buying a house, which had recently been used as a bank; it was

strongly built and situated a few hundred yards from the Hudson River commanding a pleasing view—the price six thousand dollars said to have cost ten thousand.

On deliberation they decided against the purchase and traveled on to Albany where, finding the dread yellow fever had preceded them, they hastily made arrangements to leave for New York.

This time they boarded a sailing vessel which took three days to arrive at its destination. Regardless of the lack of speed Mrs. Sharples apparently enjoyed the calm and airy passage far more than the exciting and crowded trip up the Hudson on the newly invented steamboat. At Red Hook the packet anchored and the Sharples walked to Chancellor Livingston's estate.

He was gone out on a shooting excursion. His house was large and elegant, decorated with orange trees in the entrance, the grounds were tastefully laid out and in the highest state of cultivation; the foliage of the extensive woods was luxuriant and through openings the view was magnificent. The Hudson River, the beautiful opposite banks, behind which rose the Blue Mountains, were magnificent. A storm of thunder and lightning accompanied by excessive rain, as we approached the Highlands prevented our viewing to advantage these sublime works of nature.

In New York they again went to board with Mrs. Williams where Mr. Sharples became very ill indeed with a severe heart attack, the precursor of the angina pectoris which finally caused his death a year and a half later. To the relief of all concerned a satisfactory house in Lispenard Street was found which Mr. Sharples rented from Mr. Knap. For days the furnishings ranging from "feathers and ticken purchased for beds which are to be made at home" to the "pianoforte and carpet brought from England" occupied all of Mrs. Sharples' time. An American servant by the name of Phoebe was engaged to work in harmony with the English Mary but Mary had by now become insolent, and in the true Early American manner she "picked up her bundle" and dismissed herself!

By the first of the year 1810 the family had settled down to something like their English routine. Rolinda took music lessons from Mr. Grenier at forty dollars the quarter and dancing lessons from a gentleman bearing the singularly inappropriate name of Whale. Mr. Sharples drew some original crayons of Mr. and Mrs. Jackson,* the English Minister and his wife, and also of a Mr. Moore and a Master Green. Mrs. Sharples arranged crayon materials, prepared some "silk paper" for drawing, and copied her husband's portraits of George Washington, Alexander Hamilton, Mr. Hopkins, Dr. Hosack, Judge Evans, Gouverneur Morris, General White, and Mr. Charles Brown. By order of Mr. Ogden she copied another portrait of Mr. Morris, for Mr. Watson a portrait of Judge Hobart, and she also

* Francis James Jackson (1770–1814), diplomatist. He entered the diplomatic service at the early age of sixteen, and was secretary of legation from 1789 to 1797, first at Berlin and afterward at Madrid. He was appointed ambassador at Constantinople in 1796 and minister plenipotentiary to France in 1801, after Cornwallis had returned from the peace congress at Amiens. In 1802 Jackson was sent as minister plenipotentiary to Berlin, where he married. He was employed in 1807 on a special mission to Denmark previous to the bombardment, which he witnessed. In 1809 he was sent as minister plenipotentiary to Washington on the recall of David Montagu Erskine, second Lord Erskine. Jackson remained at Washington until the rupture between Great Britain and the United States in 1811. He died at Brighton after a lingering illness. A number of his letters and diaries during the period 1801–10 are included in Lady Jackson's *Diaries and Letters of Sir George Jackson.*

made a copy of Judge Paterson for "one of his relations." She states that she put aside a portion of each day for the copying of many pictures, mentioning by name only a few, such as that of Mr. Griscomb and Mr. Davey. An original pastel of Mr. Onderdonck's brother gave her much trouble as she was ill at the time, but it was finally completed in three days to the satisfaction of all. A miniature, on ivory, of a child, "Master Radcliff," is also mentioned.

In May she accompanied her husband and Rolinda for a three days' visit to "Morrisania," the seat of Mr. Morris.

A large elegant house superbly furnished and delightfully situated near the Sound, and the junction of the Haerlaam and East rivers. The attentions of Mr. and Mrs. Morris, their agreeable conversation, the various amusements of viewing prospects, pictures, sculpture, tapestry, plate, china, etc., contributed to interest us, and make the time pass very swiftly. At dinner we had three courses every day on a magnificent service of silver, dessert on the most beautiful French china. Mr. S. finished the portraits of Mr. and Mrs. Morris in which he had previously made some progress. Rolinda painted a pione in water colours very beautifully, to present to Mrs. Morris. Mr. M's extensive library, added to the other objects of interest named, and others too numerous to name, beauties both of nature and art, so excited my admiration and fixed my attention as entirely to take away all inclination to engage in any insignificant employment of which I was capable. On our return to New York Mr. Evans sat to Mr. S. for his picture, he accompanied us to see Cooper,* in Macbeth, exhibit great powers of acting. On another evening went to hear Ogilvee deliver an oration, and recite passages out of celebrated authors. Having heard the abilities of Mr. O. highly extolled, we experienced disappointment. . . . Engaged now in preparing for Mr. S's excursion to Niagara. The people of New York are much interested in the contemplation of an important undertaking which, if accomplished, will be of immense advantage to the State—that of uniting, by the means of canals, the Hudson river to Lake Ontario and Lake Erie. Six gentlemen, the most distinguished for wealth and talents, are appointed as Commissioners, who with engineers and surveyors are to explore the country, trace the route for the canals and ascertain the practicability of the scheme. Mr. Morris is chairman of the Commission. Each gentleman travels in his own carriage and they are to meet and confer at stated places. Mrs. Morris accompanies her husband, and they were so kind as to offer to Mr. S. a place in their carriage. With such a cordial and pressing invitation to accompany them, and with them to view the Falls of

* Thomas Abthorpe Cooper, actor, was born at Harrow-on-the-Hill, England, in 1776. . . . He made his first appearance as an actor at the Edinburgh Theatre, then under the management of Stephen Kemble. Mr. Cooper's earlier career was not without its setbacks. While playing Malcolm in "Macbeth" in Newcastle, he broke down through stage fright and was dismissed from the company. He persevered, however, and it was not long before he gained admirers with influence enough to secure his appearance at Covent Garden, London, where he was seen as Hamlet, Macbeth, and as Lothario. . . . he decided . . . to try his fortunes in America. His American début was made at the Philadelphia Theater as Macbeth, on Dec. 9, 1796. . . . He . . . made his début in New York at a theater in Greenwich Street, appearing as Pierre in "Venice Preserved." The reception accorded him led him to remain in New York and it was not long before he came to be recognized as the foremost actor on the American stage. He died . . . at Bristol, Pa., April 21, 1849. (From *National Cyclopedia of American Biography* [1900], X, 260.)

The following is taken from the New York *Evening Post*, May 17, 18, 1810:

THEATRE

THE public is respectfully informed that Mr. Cooper being about to sail for Europe his engagement in this Theatre will terminate in nine nights, and that during that time none of his characters will be repeated.

On Friday Evening May 18th. will be presented the Tragedy of MACBETH

Macbeth	Mr. Cooper
Banquo	Robertson
Macduff	Simpson

Lady Macbeth—Mrs. Twaits

To which will be added MISS IN HER TEENS, or, the Medley of Lovers.

Performance to commence at seven o'clock.

Niagara he could have no hesitation in accepting so agreeable a proposal. A second carriage was to convey Mr. Morris's French cook and other servants with every luxury that could be thought of, that no inconvenience might be experienced in passing through the uncultivated part of the country.

Felix, who had failed to travel north to greet his family, was still in Virginia and James, Jr., had remained in Albany. Mr. Sharples took a steamboat up the Hudson on June 31 where he visited with his younger son for a day or two and then joined the Morris' when they arrived in Albany.

Left alone in New York City Mrs. Sharples and Rolinda did not lack for companionship or amusement, although the Fourth of July Celebration greatly disappointed them as is shown by the following account:*

In the morning walked with Rolinda to Mrs. Marcelline's to see the procession of the Washington and Hamiltonian Society; waited an hour before it appeared. Not much amused at the assemblage of people in the park and Broadway or the firing of cannon close by, shaking everything in the house; nor by the procession itself, which had nothing either grand or picturesque to make it interesting. A dozen soldiers with an indifferent band preceded a number of men walking four together, keeping no time to the music—then again came a few soldiers and another band followed by the Hamiltonian society two abreast. A full length portrait of General Washington decorated with festoons of blue silk, a gilded eagle on the top, was placed upright on a kind of bier and carried on the shoulders of a great number of men; this, and a few flags were all that constituted the show, in honour of the American Independance. On our way home called on a lady who said her infant, not a fortnight old in his cradle, screamed every time a cannon was fired!

The author is delighted to be able to quote from the Diary of Gouverneur Morris, written in his own hand, these entries which were sent to us by a direct descendant.

Sunday May 20th. 1810. Mr. Evans presents a Mr. James Sharpless this morning, a painter who wishes it seems to take my Picture as one of an American Collection he made several years ago.

*New York *Evening Post*, Tuesday, July 3, 1810:

WASHINGTON BENEVOLENT SOCIETY

Order of Procession for the fourth of July, 1810.

THE Society will assemble on the College Green, precisely at 10 o'clock A.M. each member with his badge through the button-hole on the left side. The line will be formed at half past ten, and will then be joined by the Hamilton Society. At 11 o'clock precisely the procession will move in the following order:—

VOLUNTEER ESCORT;

Marshal of the Day and three aides;
Hamilton Society
A deputy Marshal;
The Committee of Arrangements;
Ten Assistants
Banner of Independence,
Flanked by two smaller banners, inscribed with
the dates of the captures of the
Hessians and Burgoyne and supported by
Military and Naval Characters of the Revolution
First Band of Music,
The Society four abreast, in thirteen divisions, each under
the direction of two assistant Marshals, preceded by
a banner inscribed with the name of a
Deceased patriot of the Revolution
Borne as the banner of Independence
In the following order,

Hancock	Greene
M'Dougall	Wooster
Putnam	Mercer
Schuyler	Montgomery
De Kalb	Warren
Knox	Steuben

Hamilton

The Washington Standard,
Flanked by two others inscribed with the dates of the capture
of Cornwallis, and the promulgation of the Federal
Constitution—borne and supported as the banner
of Independence.
The full length likeness of Washington,
On a stage surrounded by a handsome drapery and surmounted
by a gilt Eagle, holding in his beak, a Scroll with the words,

"THE FATHER OF HIS COUNTRY"

Standing Committee and Officers of the Society in general

Orator and Chaplain — 2nd Vice President, with Washington's Farewell Address

President — 1st Vice President Constitution of the United States

Escort

Friday 25. Mr. and Mrs. Sharpless and their daughter arrive while we are at Breakfast. He commences my Portrait.

Saturday 26. . . . Mr. Sharpless finishes my Portrait.

and on June 2 of the same year Mr. Morris' Account Book notes the following:

Portraits (Self and Wife) .....$50.

As the usual charge for a full or three-quarter face by James Sharples was twenty dollars we are at a loss to understand why the hospitable owner of "Morrisania" was seemingly obliged to pay more!

Later in the month they made two excursions with Dr. and Mrs. Mitchell—one to the Botanic Gardens where Dr. and Mrs. Hosack* met them and explained the many curious plants and flowers, and the other to Weyhook where they had a picnic luncheon, fought off swarms of mosquitoes and rowed in a leaky boat to the foot of the monument† which had been erected on the spot where Alexander Hamilton fell in his duel with Aaron Burr.

On August 19 Mr. Sharples returned from his excursion.‡ Among the places he had

*David Hosack (1769–1835), famous scientist. Attended Alexander Hamilton in his duel with Aaron Burr in 1804. Established a hospital in New York in 1822 which afterward became Bellevue. Was founder of the New York Historical Society. The following information is taken from Addison Brown, *The Elgin Botanic Garden, Its Later History and Relation to Columbia College* (1908):

A century ago, the Elgin Botanical Garden, opposite the present Cathedral at Fifth Avenue and Fiftieth Street [New York], was the pride of the New Yorkers of that day. It was the first establishment of the kind in this State, and was regarded as a marvel of the skill, zeal and munificence of Dr. David Hosack, who had created it. . . . Its history up to January, 1811, when Dr. Hosack conveyed it to the State, is pretty fully told by him in his "Statement of Facts," etc., concerning it, published in March, 1811, from which most of the subsequent notices of it are drawn, and there end. Nor have I been able to find any consecutive account of the . . . garden after that date, or of its decline and extinction.

†The monument is a stone tablet surmounted by a bust of Hamilton. A photograph of it is in *Famous Families of New York,* I, 162, and in Comstock, *Old Roads from the Heart of New York,* opposite p. 214. No description in text. The monument is almost directly opposite 42d Street, on the New Jersey side.

‡An Account of Gouverneur Morris as Chairman of the Erie Canal Commission, and of the Journey He Took in That Capacity in 1810. (From His Letters and Diary.)

In March, 1810, the two Houses of the Legislature of New York, by concurrent vote, declared that the agricultural and commercial interests of the state required that the inland navigation from the Hudson River to Lake Ontario and Lake Erie should be increased and accordingly appointed seven commissioners to explore the whole route, examine the existing condition of the navigation, and consider what further improvements ought to be made therein. Morris was appointed among the commissioners and in a letter of April 25 he says, "An appropriation of 3,000 dollars has been made to this and another object referred to the same commissioners, who conceive from the smallness of the sum that the legislature did not consider the employment of an engineer and assistants."

On June 21 Mr. and Mrs. Morris started on their journey through New York to inspect the country through which the new canal was to be built. Their route lay, after reaching Albany, through what is now the admirably cultivated, picturesque farming community of the state. But it required a far-seeing vision to picture what it might be in the future; for the woods were still standing, the roads of the most questionable description, and the inns as a rule insufferably bad. "I am perfectly convinced," Morris said, after a careful inspection of the rivers and creeks, "that unless the waters of Lake Erie are used, every attempt at a useful inland navigation must fail."

They arrived at Niagara, on the Canadian side on July 23 and Morris writes, "Very little improvement here since my last visit. . . ." The commissioners met and gave their reports and opinions of the project.

On their return journey, which commenced on the third of August, the travelers were not a little disconcerted by the reception they met in the various inns along the way, in most of which were fully developed the independent ways of the Republic, which in theory Morris approved of, but which in practice were not always so acceptable. He says on one occasion:

The landlady, her daughter and their guests are sitting to a comfortable breakfast, when we arrive, and in two hours after we sit down to ours, so rapid are the movements of a country where the young women wear fine caps and leave their mother to scour the kettle. After leaving Mr. Burry's inn we come on to Mr. Steele's, who is in his fields and his wife too much engaged to trouble about us. A pert damsel, who assumes to be Mrs. Steele, says we cannot be accommodated with a bed-chamber because they have none that has not several beds. This is no objection to us but we are told that if more guests arrive they will be lodged in the same room. We are obliged to go on to Canandaigua.

The next day they lunched at Lebanon Springs and then

visited were Utica, Buffalo, and Niagara Falls, and of the latter he had made five or six sketches which he brought home to his family. The heart trouble which the doctors had hoped would be benefited by the change of climate had not disappeared, much to the disappointment of Mr. and Mrs. Morris and his many other friends.

At the end of the month, James, Jr., came down to New York from Albany where he had been busily engaged drawing portraits. Leaving him at home Mr. and Mrs. Sharples and Rolinda set out on a visit to Miers Fisher who lived in the outskirts of Philadelphia on his estate which was called "Eury" or "Ury," named after the famous place of the Barclay family in Aberdeen, Scotland. Mr. Fisher had been the first to befriend the Sharples' on their initial trip to the United States and had remained in touch with them ever since.

On September 5th rose early and walked down to the Battery and embarked in the steam boat for Brunswick, regretted that I had not brought a book as I saw little that was interesting, the country being flat and uniform. . . . At Amboy went on shore and ran in to see Mr. Dunlap's family, most of whom were absent. Back to the ship and dined on board, tasting some delicious oisters. We reached Brunswick just in time to dress and drink tea at Mrs. White's, who with her sister, son and daughter, Mr. and Mrs. Evans and Judge Evans gave us a very cordial reception. . . . Mr. Evans returned with us to the Inn, where we saw a party of young persons dancing, the ladies dressed very fine but not with taste.

As Mr. Sharples was not feeling well they spent two or three days with some friends, the Garnets, who lived near Brunswick (now New Brunswick). Mr. Sharples then hired a coach to drive to Philadelphia. They dined at Trenton and called on Mrs. Stockton, another old friend, whom they discovered had remarried and changed her name to Harris. Mr. Harris is noted in the Diary as having presented them with some of the "finest peaches" they had ever seen or tasted.

Having missed our way* as we drew nigh to Mr. Fisher's we did not arrive till half past nine at night. All of the family had retired except a man and woman. We felt awkward and uneasy arriving at so unreasonable an hour—doubtful what kind of reception we should meet with as fourteen years had elapsed since we had seen the family, the young ladies were then children. Miss Sally Fisher soon entered the room and by her cheerful discourse and behaviour dissipated every unpleasing sensation. Mr. Fisher next made his appearance, observing that they had this evening retired earlier than usual. Miss Lydia, Miss Hanna and Mrs. Fisher successively entered the room. We expressed our regret at having thus disturbed them, but they made so light of it and were so extremely kind to us that we became quite happy in their society and conversed with them till eleven or twelve o'clock, in the meantime we enjoyed a supper which was expediciously prepared for us. The next morning we

rode out to see the service of the "shaking Quakers." This is described in detail by Morris.

The State finally began work on the Erie Canal on the Fourth of July, 1817, and the canal was completed in 1825.

Bibliography—Buffalo Historical Society Publications, I, 326–327; Theodore Roosevelt, *Gouverneur Morris;* Jared Sparks, *Life of Gouverneur Morris; Diary and Letters of Gouverneur Morris,* ed. Anne Cary Morris.

* The following is taken from the original Diary of Miers Fisher, now in the possession of Miss Lydia Fisher Warner, and is quoted with her permission:

9th Mo. 9th. day—Last night after we had retired about ½ past nine, J. Sharples and wife came hither. We rose to receive them, they come to spend a few days.

9th Mo. 14th. day—James Sharples, wife and daughter who came hither last 7th. day evening went away this forenoon in my carriage after a pleasing visit for which they seemed grateful. My daughter Sarah accompanying them to town.

accompanied Mr. and Mrs. Fisher in their carriage to the Meeting, which was three miles distant from their house. There were assembled numerous Friends who continued, more than an hour in silent meditation. A young man rose and spoke for about five minutes, the silence then continued near an hour longer when an older and more venerable Friend expressed, in a discourse of ten minutes, the workings of his mind during this profound meditation. Soon after this the Friends arose and walking out of the meeting entered into cheerful converse, inquired after absent Friends, manifesting the most perfect good will towards each other. Carriages covered the ground to some distance from the Meeting. Our drive home was hot and dusty. Mr. Gilpin dined with us, a very well informed agreeable man, and two other young gentlemen came in the afternoon.

Another visitor was Mrs. Willing who arrived with her son and daughter. Of Mrs. Willing Mrs. Sharples says:

a talkative lady, her observations on persons and common topics were judicious, her manners were polished and her language correct.

Mr. Sharples made portraits of Miss Sally and Miss Lydia Fisher and sketched "Eury." Rolinda occupied herself "riding horseback, induced to do so for the first time by the gentleness of Miss Hanna's pony." Ellen Sharples was lost in admiration for this efficient and harmonious Quaker household. On September 15

. . . bid adieu to Eury, the seat of this worthy family. Miss Sally accompanied us in her father's carriage to Philadelphia ten miles distant, and there we took an affectionate leave. After engaging apartments at a boarding-house we went to see Peale's Museum, where we amused ourselves an hour or two in viewing specimens of natural history, the rattle snake and a canary bird living in the same cage; two camelions alive, a wild turkey and some immensely large shells, were to us the most curious. Called on Mrs. C. Brown and passed through some streets remarkable for the neatness and regularity of the houses. The evening being rainy confined us to our lodgings where Rolinda and a young lady played duets on the pianoforte, we occasionally listening and conversing with the boarders. The heat of the weather and the odious musquitoes etc. prevented us from sleeping the greater part of the night.

The next morning they walked through some of the best streets and then went to see the Market, Mrs. Sharples exclaiming at its "prodigious length and the abundance of every kind of provisions, so neatly and commodiously arranged." Returning in a coach for their trunk they embarked in the packet which was to sail for Burlington, New Jersey. They reached there at three o'clock the next afternoon. Mrs. Sharples spent most of her time on board the ship reading a volume of Count Rumford's Essays which contained recipes of how to boil potatoes, make "hasty puddings" and "cheap soups." In Burlington they visited with their friends Judge and Mrs. Griffiths, Dr. Wharton, and Mr. and Mrs. Griscomb and walked to see Mr. French's estate which was for sale and which their friends wanted them to purchase. The place, however, did not come up to their expectations as "the grounds were not laid out with taste." Accompanied by Mr. Griscomb and Miss Lawrence "a very pleasing sensible young lady and poetess" they boarded a steamboat for Bordentown, "passing the seat of the late William Penn and other gentlemen's seats." At Bordentown they dined and later took a coach to Brunswick, reaching there at ten o'clock at night. On September 18

Rose at half past five—the stage ready to convey us to the steam boat, which soon set sail, and we breakfasted on board. Miss Lawrence lent me the "Life of Elizabeth Smith" which exceedingly interested me, making the way appear very short; reached the battery just before I had read the last letter, wished we had been five minutes later. The harbour of New York never appeared so beautiful. Found our son well, amusing himself in reading. The house was very neat and clean, everything safe and in its place. Betsy's honesty was manifest, on finding a bunch of keys immediately after we had left, that Mr. S. had forgotten, she gave them to James who had locked them up. Money and Plate and all the things of value, undisturbed, remained precisely in the places assigned to them. Home appeared very agreeable after the short absence. In the country where so many complaints are made of servants we are happy in having two that are most obliging and excellent in all respects, natives of America brought up in habits of honesty, sobriety and industry; difficult to be procured, as they seldom go out to service.

September 19th. Unpacked our trunk and put the contents into drawers: bought peaches in the market for preserving, cucumbers and mangoes for pickling.

September 20th. Assisted that they might be done in perfection: called upon some of our friends.

September 30th. Dr. Mitchel, Mr. Garnet and Mr. Smith dined with us.

October 3d. James set off for Albany; my eye so much swollen with the bite of a musquito prevented my accompanying him to the steamboat. It has been excessively hot for a few days.

October 6th. The Commissioners have published their report of the best modes of proceeding in every respect relative to the projected canals, that are to unite the Hudson to the Lakes Ontario and Erie. This great work will now be soon commenced. Mr. V. Renselaer, the richest man in America, was one of the Commissioners. Mr. S. speaks of him as a most amiable and accomplished gentleman. Mr. Jones and Mr. Gerrard, sat for their portraits to Mr. S.

October 14th. The indisposition of Mr. S., the last week prevented me from drawing and prosecuting my studies; had a very great number of callers. . . .

October 30th. Purchased Newtown pippens for the winter, laid in a stock of wood. . . . Mr. and Mrs. Johnson and a small party to tea. . . .

November 10th. Mr. S. has been much indisposed, attending upon him, and sewing, has been my principal employment. . . . Mr. McDonald, a young gentleman called to show Mr. S. a drawing of a perpetual motion, which he thought he had discovered. Mr. S. pointed out an error which made it clearly evident that it would not answer. Mr. McD. much disappointed said he would give up the study of mechanicks. Received a letter from, and wrote one to James.

VI.

FROM November until the end of February Mrs. Sharples was perturbed by the fast-weakening condition of her husband and all of her time was spent nursing him. The weather conditions were hard and the cold spell long drawn out.

In a room in which was a blazing fire night and day, Fort's Thermometer never rose above 26 although we pasted paper on every crevice in the windows. Water froze on a table near the fire and on the mantel piece; streets were covered with snow. This intense cold was particularly distressing to Mr. S. who, in addition to the complaint of the heart had a dreadful cough. Rolinda in a warm cloak and snow boots, was interested in walking every day a mile or two in search of something that she hoped would be agreeable to her father. James returning from Albany on his father's becoming so ill, accompanied her. Nothing could exceed their affectionate attentions. Our servants most cheerfully aided us in every way they could. Dr. Miller is exceedingly attentive.

Among the friends who called and offered assistance were Mr. and Mrs. Rogers, Mr. and Mrs. Hopkins, Mr. and Mrs. Dunlap, Mr. and Mrs. Johnson, Mr. Bleecker, Dr. and Mrs. McLane, Dr. Hosack, Mr. Charles Wilkes, Mr. Garnet, Mr. Kemp Griffiths, Mrs. Moore, Mrs. Winthrop, Mr. Van Rensselaer, Mr. Griscomb, and many others whom Mrs. Sharples does not mention by name. On February 26, 1811, James Sharples died,* Dr. Miller and Dr. Osborn attending him to the last. Mrs. Sharples was heartbroken.

Nothing could be more distressing than to witness his sufferings. Although all hopes for his recovery having been withdrawn his release was almost desired, yet, on such a melancholy event taking place, we were plunged into the greatest affliction. To be deprived of our sincerest friend, our constant companion, he who in every moment of our existence had studied our benefit was a severe stroke, that required all our fortitude to sustain. Mrs. O'Bryant most kindly undertook every care concerning his funeral. . . . Many other friends called to offer their services. He was interred in St. Peter's Church in Barclay Street. His friends Mr. Moses Rogers, Mr. Hopkins, Mr. Dunlap, Mr. Elmendorf, Mr. Charles Wilkes, Mr. Catlin, Mr. Bleecker and Dr. Kemp paid their last respects as Pall bearers. . . . Felix at a great distance in Virginia, to his extreme grief arrived just too late to have the satisfaction of speaking to his father, melancholy as it would have been. Friends have called many times and manifested great concern at the loss of one whom they much loved and respected.
[Mrs. Sharples then goes on to say:] It had been the anxious wish of Mr. Sharples during his illness that, in case of his death, I should return with James and Rolinda to England. He was apprehensive that war would take place between the two countries and that we might experience inconvenience by remaining: the climate he was assured was less favourable to health, the loss of which would be ill compensated by pecuniary advantages in the investment of property and professional success that America certainly possessed. Some months ago he had purchased bills on London and had received information from Messrs. Barclay and Co. that they had been accepted, the money paid into the bank and exchequor bills purchased according to his directions. He bore his illness with most perfect resignation and was always thinking of our benefit. . . . From the first of his illness the

* DIED
On Tuesday morning, at 6 o'clock, James Sharples, Esq. in the 59th year of his age. His friends and acquaintances are invited to attend his funeral, from his late dwelling, No. 3 Lispenard Street upper end of Church Street, this afternoon at 4 o'clock. [From the *Public Advertiser*, February 28, 1811.]

only wish in regard to himself that he expressed was that he might live to return with us, purchase for, and see us settled in a pleasant habitation in which we might permanently remain.

Ellen Sharples, therefore, set about making preparations for her departure. In April all of their furniture was sold at auction. The following advertisement appeared in the *New York Public Advertiser* from April 6, 1811, to July 10 of the same year. "The Collection of Original Portraits of Distinguished American Characters painted by the late James Sharples, Esq. are for sale, and may be seen at No. 3 Lispenard Street, upper end of Church Street. ALSO A capital Grand Piano Forte, of Broadwood's selected with great care by an eminent Musician, and other competent judges, who considered it the best toned instrument to be found in any Ware-house in London."

The sale price of Rolinda's English pianoforte was a great disappointment. The auctioneer put it up "too early in the day before the company had sufficiently collected. General North who wished to purchase it came at 12 o'clock—too late—he was much disappointed as he had put four hundred dollars into his pocket for the purpose."

[Mrs. Sharples now made a number of farewell visits to her friends:] One afternoon crossed the ferry to Brookline, another afternoon took the ferry to Hoboken and at the latter place walked through the grounds to General Stevens, which, with his house are on an eminence commanding an extensive prospect. New York is here seen at its best point of view, the harbour, shipping, Long Island, Governor's Island etc. From the rocks on the river we discovered asbestos, specimens of which we collected. Finished the miniature of Mr. Russel which was highly approved of, Rolinda painted some tulips from nature—most admirably done. . . . Previous to leaving New York we visited the Academy of Arts,* which has but lately been established. Three large rooms, in the late old Governor's house, are appropriated for the pictures and plaster casts—these as large as life occupy one room in which there is a skylight. Venus, Apollo Belvidere, Hercules, Castor and Pollux etc., are included. In the collection there are few paintings of value, it consists chiefly of water coloured drawings and prints. Of the latter there are several large books of various sizes laid upon tables—time did not allow me to look at many of them, but I should judge that they are an extensive and valuable collection. . . . We engaged our passage in the "Magdalen," Captain Sketchley. Miss Glass presented me with some spices, as she said, for the voyage, enclosed was an elegant pin, topaz set in pearls and gold, a pair of lace sleeves for Rolinda and a most kind complimentary note. On the 29th. of May Felix accompanied us on board the ship when with regret we bid adieu. He intends to visit Mr. Fisher near Philadelphia, and make enquiries concerning his lands, and I fear will proceed to Virginia which seems to be his favourite place of residence.

Mrs. Sharples was correct in thinking that the roving Felix would turn again toward the South. Before sailing she tells us that she gave him "most of the portraits of distin-

* The first Academy of Arts in New York was founded in 1802 by prominent citizens, among whom was only one professional artist, Trumbull, but it excited little interest until 1825, when a secession of the younger artists occurred. Dissatisfied with the character of the old society, they formed a new association, called the New York Drawing Association, directed by practical artists. The present name [National Academy of Design] was adopted in 1828. . . . [Taken from the *New International Encyclopaedia.*]

Full accounts of the American Academy of Arts may be found in Cumming's *Historic Annals of the National Academy of Design,* and in Isham's *History of American Painting,* pp. 185–198. Isham tells of the many attempts to combine the American Academy of Arts with the National Academy of Design and then says, ". . . the fine old conservative American Academy slowly sank into a moribund state until in 1841 its remaining property was sold for debt, and it ceased to exist even as a name. . . ." Isham's account of the break is very interesting.

guished Americans, books, drawing apparatus, colours, etc., and introduced him to all our acquaintances hoping that he would be induced to remain in New York," where she thought that his career would be more distinguished. She does not go into detail as to who had drawn most of these portraits but with the intimate knowledge which we now have of the custom of the family, it is more than safe to assume that each member had contributed his or her share, and that this collection had been stacked high on the shelves of the house in Lispenard Street waiting for a favorable opportunity to be of use. That she did not give Felix *all* the pastels she possessed is most clearly evidenced by the splendid group of portraits now hanging in the Museum in Bristol, England.

To follow Felix* in the South has been no easy task. The chief difficulty has been that

* J. W. Palmer in *Lippincott's Magazine* of December, *1871*, and February, *1872*, relates a story full of interesting anecdotes about what he calls "The Sharpless Crayons." He has, however, confused and intermingled the histories and activities of James, Sr., and his son Felix. We have taken the liberty of rearranging the sequence of his references.

The six sons of John Custis the First had one sister, who married Colonel Argal Yeardley, son of Governor Yardley of Virginia, whose noble estate in Northampton taken by the Governor under royal grant, descended from father to son in the name of Yeardley until it fell to Susanna Harmanson a lineal descendant of the governor and second wife of Dr. John Winder of Maryland. . . . Since that time "Yeardley" has been the family seat of the Winders of Northampton. In the fashion of those times . . . it had one vast guest-room for . . . entertainments . . ., and it was in this room . . . that a wandering young artist . . . set up his easel. It was the pleasure of Dr. John Winder to extend the . . . hospitalities of his house to all strangers of merit . . .; and when Sharpless strayed thither . . . he was met with the . . . cordial invitation of the master of "Yeardley" to make his home with him. In Dr. Winder, Sharpless found an enthusiastic patron and a steadfast . . . friend. Many of the tools of his . . . craft were at one time in the possession of Mr. Nathaniel Winder, father of the present heir of "Yeardley." A youthful beauty, nearly related to the master of "Yeardley" . . . being on a visit of some months to her kinsfolk of Northampton, Sharpless became profoundly enamored. He offered her his love, his art and his fame; and she, declining, took her leave. After a time she returned and the artist . . . renewed his addresses, and was again rejected. . . . He resolved to abandon the pleasant harbor he had found so friendly . . .; and not having sufficient money for a journey . . . he borrowed from Mr. Levin Yeardley Winder the sum he needed, and insisted on leaving with him about one hundred and fifty of the famous crayon portraits in pledge till he should return. But he never did return. . . . A venerable citizen of Northampton has the impression that he reappeared in Baltimore as the guest of Mr. Hill Dorsey of the Navy. . . . There is a tradition, commonly accepted in Northampton, that he drowned himself in Chesapeake Bay. About the time he fled from "Yeardley" and his fatal love (1813–'14) an epidemic of small-pox was spreading . . . and there are those who conjecture that he contracted the dreadful disease and died on some island in the bay; but the theory of suicide is the favorite one. . . . Of the face and person of Sharpless I get no description—not even a vague impression. Nor do I find his Christian name recorded or remembered. The lady with whom he was in love died unmarried, in *North Carolina* during the rebellion about 1864. The name is at your service, but not for publication.

Accompanying the . . . portraits, which for many years hung in the . . . guest-room . . . was a miniature catalogue of the pictures—twelve pages, two inches by four, printed in Bath, England, but without date. This gives the names of two hundred and twenty-nine sitters, but does not include those of Noah Webster, James Monroe, Governor Strong, De Witt Clinton and Bishop Hobart, which are found in the "Yeardley" collection. These were evidently painted at a later period. In this collection I find the name of Miss Bingham—probably the daughter of U.S. Senator Bingham of Pennsylvania, who married Miss Willing of Philadelphia, and died at Bath in 1804. The "Miss Bingham" of the Sharpless memoranda may reasonably be supposed to be the lady who married Alexander Baring, son of Sir Francis Baring, and afterward Lord Ashburton.

In 1855 the Hon. Edward Everett wrote to the master of "Yeardley," inquiring if the portraits could be purchased without reserve, and at what price. That note has been lost, but an impression remains in the minds of several persons who read it that Mr. Everett wished to procure the collection for a public gallery in Boston. Governor Henry A. Wise of Virginia, who was consulted on the subject, strenuously opposed the project, and urged that the collection—if the Winder family should ever consent to part with it—should be bestowed upon the University of Virginia; and this is understood to have been the disposition of the art-treasure which the family approved, but which subsequent events, resulting in the wreck of their fortunes, rendered impossible.

At the later home of the Winders . . . the Union troops found some of the portraits and destroyed them. . . . At present the collection is temporarily in the possession of several gentlemen of Baltimore, who have undertaken to identify those pictures of which the names have been lost by the aid of the original Sharpless catalogue, contemporary likenesses and personal recognition, and especially by those duplicate portraits which Sharpless delivered to the families of his more distinguished sitters—portraits which have been scattered among their descendants throughout the country, and which, it is now hoped, may be brought to light. . . .

There are one hundred and thirty portraits, of which about seventy are identified, partly by printed names pasted on the frames by the artist himself, partly by names in his handwriting on the backs of the pictures, partly by names copied on the backs from the original printed slips on the frames by the ladies of "Yeardley" when they packed the pictures in sheets of paper. With the exception of not more than ten, all are in perfect condition, and those ten are not so seriously injured but that they might be successfully restored by a competent artist in crayons. Several are unfinished in the hair or drapery or background, and a few are deficient in that deliberate and elaborate "finish" which characterizes most of them. Forty-one are in small frames, painted black, and severely plain in quality and appearance; the rest are folded in paper as they came from "Yeardley." The size, which is uniform, is that of an ordinary letter sheet. One of the unidentified portraits is backed with a fragment from Cobbett's *Peter Porcupine's Gazette* (1797) containing two conspicuous advertisements: "This Day is Published and For Sale by William Cobbett, opposite Christ Church, 'Observations Concerning the Dispute between the United States and France.' By Robert Goodloe Harper, Esquire, of the House of Representatives of the United States. *Washington's Letters.* Now Published (and For Sale by William Cobbett opposite Christ Church), 'Official Letters to the Honorable American Congress, written during the War between the United Colonies and Great Britain.' By His Excellency George Washington, Commander-in-Chief of the Continental Forces."

There are also portions of a spicy correspondence between Mr. James Monroe, late minister to France, and Mr. Timothy Pickering, secretary of state. . . .

Among the portraits identified and perfect are those of Washington, John Adams, Jefferson, Hamilton, Burr, Bushrod Washington, James Monroe, Fisher Ames, Judge Kent, Chancellor Livingston, De Witt Clinton, Chief-Justice Ellsworth, Albert Gallatin,

his name has become almost unknown. His pastels like the others done by his family, were almost never signed. Former publications containing bits of invaluable local information have unfortunately continually confused his name with that of his father, so that the name of James Sharples has increased in fame to the extent, as we have said before, of attributing almost all "Sharples" pastels to James Senior. We now know that from 1808 to 1811 Felix was the only one of the Sharples family who traveled in the South, and that after 1811 Felix was the *only* one of the family who remained in the United States—his father having died in 1811, and his stepmother, stepbrother, and stepsister having returned to England. If by nothing else than by the process of elimination we must give most of the southern pastels to Felix. Happily we do not have to depend entirely on biographical facts. In traveling through the country which Felix knew so well, the writer has come upon many of his pastels. A careful study has shown that when he made a portrait with the sitter before him, his style differed markedly from that of his father. Most of his sitters are in three-quarters or almost full face, Felix evidently preferring this pose to that of the profile. He was adept in the delinea-

Timothy Pickering, General Gates, General Van Courtlandt, General Clinton, and many other persons of celebrity.

The ladies named in the Bath catalogue are Mrs. (Martha) Washington, Mrs. Madison, Mrs. Lewis, "late Miss Ellen Custis," Miss Bingham (Lady Ashburton), Mrs. Cushing, wife of Mr. Justice Cushing of the Supreme Court, Mrs. Liston, "wife of Robert Liston, Esq., English minister," Mrs. Law, wife of Thomas Law, Esq., Miss Johnson(?), Mrs. Stockton, wife of a member of Congress, Lady Temple, wife of Sir John, and another Lady Temple, wife of Sir Grenville of that name. The portraits of Mrs. Washington, Mrs. Lewis, Mrs. Madison and the elder Lady Temple are identified. The picture of the beautiful Eleanor Custis (Mrs. Lewis) is reserved by the Winder family. . . . In the Sharpless portrait she is represented as a bride, young and . . . lovely. . . . The powdered hair is coifed in a style not unfamiliar today; and the dress, modishly décolleté, with very short sleeves. . . . Mrs. Lewis died near Berryville, in Clarke County, Virginia in 1852, at the age of seventy-four. The writer had the honor to be entertained by her at her home on two occasions in 1848. Here is Aaron Burr's fascinating and repelling physiognomy . . . and here is Chief Justice Ellsworth's judicial aspect of grim, ascetic thoughtfulness. . . . the pale keen profile of Fisher Ames, with its long upper lip, and the rosy . . . complexion . . . and delicate chin of John Adams; and missing the characteristic light of Jefferson's reddish-chestnut hair, hidden under a bushel of powder, we find in the upper part of Judge Kent's face and in the mouth something that pleasantly reminds us of Doctor Oliver Wendell Holmes. And here is Chancellor Livingston, in whose ruddy, well-fed face sprightly geniality disputes for place with oracular dignity. . . . Other portraits, listed in the Bath Catalogue but not yet identified are those of George Washington LaFayette, James Madison, John Jay, William Pinkney, Oliver Wolcott, General Sumpter, General Wayne, Bishop White, Judge Cushing, Doctor Dwight, Robert Goodloe Harper, Doctor Kemp, Robert Treat Paine, and other Americans; besides Sir Humphry Davy, Robert Southey, Priestley, Doctor Darwin, Sir William Herschel, William Godwin, the Duc de Liancourt, Duc d'Orléans, Talleyrand, and Napper Tandy.

The Bath catalogue which Mr. Palmer perused so carefully was a record of the portraits by James Sharples which he had undoubtedly had printed in England on his return from his first American trip. As it was a ready record of his father's extensive acquaintance and work Felix quite naturally kept it with him. The present writer has been unable to trace this particular Bath catalogue or in fact any Bath catalogue, nor has she found the set of drawing tools and materials to which Mr. Palmer refers.

In the New York *Tribune* of May, 1882, the following communication appeared, parts of which are quoted here:

To the Editor of the Tribune—Sir: . . . I have a portrait of a near relative taken by Sharpless in 1812 while he was a guest of Dr. John Winder, at his place, "Yeardley" in Northampton County, Virginia. . . . He remained there until, needing money he borrowed from Mr. Levin Y. Winder, insisting on leaving this collection as a pledge. He never returned, and the pictures remained in the Winder family. At one time they were permitted to be hung on the walls of "Peale's Museum." . . . The collection originally comprised 229 pictures, in 1873 only 135. I saw them here (Baltimore) in 1873 or 1874 as nearly as I can recollect. Then the collection comprised the Hon. John Adams, Aaron Burr, General Clinton, George Washington Lafayette, a son of the Marquis, Albert Gallatin, the Hon. Thomas Jefferson, Judge Kent, Judge Lawrence, Chancellor Livingston, Mrs. Madison, General Morgan Lee, John and Lady Temple, Lady Washington, James Monroe, DeWitt Clinton, General Wilkinson, General Gates, Josiah Parker, M.C.; the Rev. Dr. . . . M'Wharter, Governor McKean, Judge Dana, William Johnson, the Rev. Dr. Green, Thomas Cooper, Bishop Hobart, Judge Hobart, Colonel de Coursey, Secretary of War McHenry and others. There were unidentified portraits of distinguished men of the past generation and I saw them with great interest. I believe some of these pictures were at the Philadelphia Centennial Exposition, but of that I am not sure. . . . I am growing old and live in the past more than the present. It has amused me to recall and write it. M.G.M.

Baltimore, May 15, 1882.

The Sharpless collection of crayons, quite a number of which hang in Independence Hall, Philadelphia, Pennsylvania, and were purchased of me, came into my possession by inheritance through my father, Nathaniel James Winder, from my Uncle Levin Yardly (sometimes spelled Yeardley) Winder, to whom they were presented by the son of Sharpless, who spent the latter years of his life at Yardly with my uncle. This was our family homestead, and had descended to us through the original grant from James the First to Sir George Yeardley, one of the early colonial Governors of Virginia. Sir George and the rest of the family are buried at Yardly, in Northampton County, Virginia. I had originally 227 of these Sharpless crayons, but after the war was too poor to hold on to them. I kept the portrait of Nellie Custis, because the mother of my children was a Miss Custis of the same family and I have reserved this on their account. . . . [Written by Professor R. B. Winder, M.D., D.D.S., of Baltimore and published in Clarence Winthrop Bowen, *Centennial Celebration of the Inauguration of Washington* (1892), p. 441 n.]

tion of eyes, and in almost every instance they are full of expression and individual character. His flesh tints are good. The faces are tightly rather than freely drawn, and the drawing of the body and hands is poor. His work is uneven to a degree. Just recently a Virginia lady told the author that an ancestress of hers, Hester Van Bibber, had been a pupil of Felix'. Hester Van Bibber's pastels are inferior to the work of her teacher—and it is probable that sometimes she finished the bodies and hands of the pastels in which Felix had completed the heads. A short time ago a portfolio was unearthed which had been the joint property of Hester Van Bibber and Felix Sharples. Inside were several thin pieces of old paper. On one of these was noticed an outline of a man's face drawn in fine pencil, the lines indented as by a sharp instrument. On the reverse of the paper, a thick soft pencil outline followed these indentations. This appeared to be some sort of tracing device, as this paper had obviously been used for a transfer. The heavily penciled side could easily be laid on another paper and with a pointed instrument pressing the indented outline on the right side of the sheet a replica could be obtained on a fresh surface. Whether Felix Sharples or Hester Van Bibber or both, used this method we have no proof, but the writer was more than interested when she discovered in the same neighborhood a finished pastel portrait of a man who was a counterpart of the man in the tracing.

Felix was a "rolling stone" but genial and very fond of food and drink. He had no definite residence but spent long weeks and months as a visitor in many of the homes of the most prominent Virginians of Henrico, Northampton, Nansemond, Gloucester, Norfolk, and other counties. An interesting story is told about him. He was on a visit to Colonel and Mrs. John Patterson at their estate "Poplar Grove" in Gloucester County. He had drunk too freely at the dinner table and the next morning when the servants came to his room to awaken him, they found the door bolted and threats of swift annihilation issuing from within to anyone who dared enter. Frightened, the blacks ran to their mistress, Mrs. Patterson. Nothing daunted by this attack of something very similar to delirium tremens, the determined lady persuaded her guest to open the door. She entered and removed any weapons that appeared dangerous and then proceeded to administer such disciplinary measures as she thought necessary for the complete recovery of her too convivial visiting artist. Felix' pastel portrait of her, which is still in existence, bears witness to her steely eyes and determined jaw!

From the Diary we know that Mrs. Sharples and Rolinda corresponded with Felix and that he wrote to them in return, for in February, 1812, Mrs. Sharples records that she had just received a jar of "delicious sweetmeats" from him and also two letters by the same post. Also on that date a Mr. Foley who had recently arrived in England called on the Mother and Sister and reported that he had recently seen Felix in Norfolk, Va., and that he was well. Then there is a lapse of many years in which the name of Felix does not occur in the Diary, but in April of the year 1823 Rolinda enters in a small diary, which she was attempting to keep, that she was working on the satin drapery of her portrait which was to be sent to Felix in America. This portrait was not finished until June, when she received another letter from her half brother. This she answered and at the same time shipped the portrait of herself with some "silk papers" carefully boxed to be carried to America by the brig

Mary. After this reference the Diary mentions Felix no more. The self-portrait of Rolinda spoken of in the letters, has been traced to a small town in Virginia. It is in oil on a panel.

One romantic tale on this side of the water relates that Felix was desperately in love with a southern belle who would have none of him and that on being unconditionally refused, he quitted Virginia and either fell a victim to smallpox or committed suicide. Another story has it that one day when Mr. and Mrs. Thomas Robinson Yeatman (Mrs. Yeatman was Elizabeth Patterson, daughter of Colonel and Mrs. Patterson of "Poplar Grove") were driving along a country road, they spied a man walking toward them. He seemed to be desperately ill, as he staggered and fell several times. On going to his assistance, they recognized their old friend Felix Sharples. They are supposed to have taken him to "Isleham," their home near by, where he died.

The story which seems the most plausible is the following: When Felix was visiting the Winder family of "Yardley," Northampton County, he had with him as usual, his collection of pastels and his drawing materials. For one reason or another he decided to take his departure hurriedly. He had not sufficient money for this purpose. One of the Winders made him a loan, and as security Felix insisted on leaving his Collection—telling his kind friend that one day he would return, pay his debt, and resume possession of the pictures. He never did return, however, and years afterward many of these pastels were sold by the late Professor R. B. Winder, who had inherited them. In the writer's opinion, these pastels form the nucleus of the "Sharples" group in Independence Hall.

We now return to the *Magdalen** with Mrs. Sharples, James, and Rolinda on board.

Captain Sketchley introduced us to the ladies who were to accompany us in the voyage; Mrs. Lonsdale, Mrs. Amory, Mrs. Outram, Mrs. Newbolt, and Miss Robinson; they all appeared to be agreeable. Towards evening we anchored not very distant from the light house. Next morning, with a fair wind, we proceeded on our voyage. The pilot left us at ten o'clock and I wrote a few lines to Felix. We were soon out of sight of land, the motion of the ship became more and more perceptible, all the ladies except Rolinda were sea sick. . . .

June 11th. The winds have in general been favourable, light breezes wafting gently along. The passengers have been very good humoured, no differences have arisen, none having habits annoying to the others. The gentlemen are extremely polite to the ladies, none of them smoke or indulge in wine. Their names are Amory, Newbolt, Outram, Rentmore, Davidson, Post, Eckerly, Barnet, Watson, Shufflebottom, Gage, Dodson—the names of the rest I have not yet learned. We have seen one or two sails almost every day, two brigs passed very near us. We seldom see any fish, a few whales were sporting one day and a few porpoises another. I have amused myself reading Mr. Greoves Spiritual Quixotte, an entertaining work; Life of Bonaparte, and occasionally learning Latin in Horace, sewing, etc. Rolinda has an inflamed eye, which gives me uneasiness, in other respects she is perfectly well, and is in excellent spirits.

June 16th. The weather has changed from cold and rainy to a most agreeable temperature . . . we are generally upon deck, all are in good spirits, and continue to make themselves agreeable to each other: books, cards, backgammon, chess and needle work, engage different groups, whilst some

* In Ming's *New York Price Current*, Saturday, June 1, 1811, under the Marine List of May 25, the following is printed:

"Magdalen," Sketchley, Liverpool.

are walking the decks, or exercising their skill in adroitness, strength or agility. I have been highly interested in reading Henry Kirke White's "Letters and Poems." . . . Read the Life of Commodore Prebble, occasionally studied Horace and exercised the needle. Almost every day one or two vessels appeared on the horizon—one passed very near. We are now supposed to be 60 or 80 miles from Cape Clear.

June 23rd. For two or three days we have been tacking about on the Irish Coast making very little progress, the wind being directly contrary. On the 21st a fishing boat came up to us and ten of the passengers concluded to sail in her to Kinsale, proceed by land to Dublin and thence in the packet to Holly Head and through Wales to Liverpool. Some of the persons remaining regret that they did not also avail themselves of the opportunity. We all begin to express uneasiness and impatience at being thus detained. . . . We are now near Dungarvon mountains which appear to be very high . . . the country all along the coast has a dreary comfortless appearance. . . . We got a supply of fish from the Irishmen, but they had been too long out of their own element. . . .

June 24th. Wind directly contrary and all the passengers wearied out with disappointed expectation, the Captain almost in despair. A few of the gentlemen sat longer over their wine than usual to drive away vexation, the very worst thing to have recourse to in any kind of difficulty or disturbance. . . .

June 25th. The gentlemen who had erred in their judgment yesterday were ill today which greatly aggravated every other disagreeable sensation. Mrs. Lonsdale's child was in fits, her death expected every moment, revived twice by immersing her feet in warm water and dropping chicken broth into her mouth. Mrs. L. in great agony. Afternoon a calm succeeded to the high wind. A boat came from an American ship that was bound for New York, and the Captain and Mr. Russel came on board affording me an opportunity of writing a few lines to send to Felix.

Arrived at Liverpool on the 28th or 29th of June, and with other of the passengers went to the Star and Garter Tavern. On the same day arrived the party who had landed in Ireland and who amused us by a description of the country through which they had passed. The party soon separated in various directions, to London, Glasgow, Sheffield, etc. Mr. and Mrs. Outram and our family only remained. We engaged apartments corner of Duke Street. We continued here three weeks, passing our time in viewing the town and visiting relations. Mr. W. Sharples' family were exceedingly friendly. . . . Mr. S. procured admission to the Botanic garden for a party of us, Sir John and Lady Bagshot, Mr. and Mrs. Outram, Mrs. Sketchley etc. . . . Mrs. S. and her sister accompanied us to the Asylum of the Blind, where we saw blind persons of different sexes and ages engaged in various arts and manufactories. . . . In the large music room 20 or 30 were singing hymns to the organ. . . . In the smaller music room the blind were teaching the blind to play on harpsichords. . . . Such an assemblage of blind persons was an affecting sight, yet accompanied by many pleasing reflections at the excellency of the Institution that afforded employment and comfort to so many human beings who otherwise would have been useless and miserable. The elegance of the publick buildings attracted our notice. The town itself is well built, the new part regular and neat, but the walking on the round stones and pebbles is exceedingly unpleasant to those who have been accustomed to flagged footways. George Sharples was our daily visitor accompanying us in our walks. One fine afternoon we ascended the high hill to Everton, nearly on the summit of which was situated the house Mr. S. and I inhabited after our marriage.

Hearing that I must prove the Will of the late Mr. S. I concluded it would be better to pass through London. Rolinda and I accordingly set off for that city, James preferred immediately going to Bristol. . . . A hackney coach conveyed us to our old lodgings in Hatton garden. . . . We now

went to the bank of Messrs. Barclay and Company who executed the business relative to proving the Will. Going to the bank and the Attorneys caused me a great deal of agitation and when I had my name to write my hand shook so that it was with difficulty I could do it. Girls as well as boys should be accustomed to transact business of various kinds and to enter publick banks and offices which would prevent the distressing sensations which women experience when obliged to do it late in life. . . . After a great deal of agitation lest I should act wrong and thereby injure my family I gave orders to Messrs. Barclay to sell the exchequor bills and purchase Navy 5 per cent consols, leaving only one of the 500 pounds to pay the remainder of Felix's legacy and for present use. George met us in London and received his legacy and I paid those of Rolinda and James and the two latter also purchased Navy percents.

After the business affairs were settled Rolinda and her Mother did some shopping and called on a few of their old acquaintances. . . . They found both Mr. Backhous and General Lyman dangerously ill. With a Mr. Newman they went to see the "Panorama of the Siege of Flushing and the town of Mesina, the first had a fine effect, the latter was a very tame picture." From London they took seats in the Oxford mail and speedily arrived in Bristol where they dined at the Bush Inn. The next day they engaged lodgings in Queen Square for one week and from there went to Orchard Street.

After many enquiries of the best mode of conveyance for our trunks from Liverpool and receiving no satisfactory information, wrote to Mr. W. Sharples to exercise his judgment and send them on to us. He decided on forwarding them by sea and many weeks elapsed before they arrived, occasioning us a little inconvenience!

VII.

THE years from 1811 to 1814 were spent quietly in Bristol. Rolinda commenced serious work in oil and although preferring this medium she still made some portraits in pastel. In August of that year one notable entry in the Diary occurs: "Wrote a note to Mr. Walters, who sent me a portrait of the late Mr. Sharples, painted in oil colours by himself twenty three years ago." According to his mother James spent almost all of his mornings drawing small portraits in crayon much to the admiration of his sitters and spent many of his evenings at home reading to his mother and sister. In 1813 they all moved to Sion Spring House in Clifton, an outskirt of Bristol. The rent for one year was 90 pounds. Ellen Sharples wrote:

. . . the employments now most interesting to me are those in subservience to my dear Rolinda, I am always at her command, to read to, or listen to her reading, to accompany her in a walk, amuse her sitters, converse with her visitors, when not convenient for her to see them, ornament her dresses, go, or come, or in anyway make myself useful. It is very delightful to me to see her always cheerful and happy, ardently engaged in various intellectual pursuits, particularly that of painting, for which she has a decided taste. Exercising it as a profession she views it as attended with every kind of advantage. The employment itself is a positive pleasure; it procures in exchange many articles of utility and luxury that otherwise would be regarded as extravagance; the persons she draws entertain her whilst sitting, become her friends and continue to be so, ever after meeting her with smiling countenances and kind greetings. . . . The portraits in crayons executed by my son are much admired, he has had many commissions, generally going out to draw. Amongst his sitters were Lady Edward Somerset and Lady de Clifford who at Kings Weston invited him to dinner every day during the performance. He is very domestic and amiable.

In May a vacation trip to London with an orgy of picture exhibitions was planned. Mrs. Sharples' comments are so interesting that none of them can be omitted.

On the 16th set off in the night coach for London, James, Rolinda and myself, arrived there on the 17th. Engaged to lodge and board at Mrs. Bull's not far from Somerset House.

May 18th. Spent six hours in the morning very agreeably at the Royal Exhibition. The pleasure with which James and Rolinda viewed the pictures and the advantage they would probably derive from attentively observing them, gave me additional interest to seek out the various beauties in the works of the most distinguished artists.

May 19th. Called to see Bones enamel paintings. His son politely showed us his father's best performances, which consisted of portraits, full length copies of distinguished characters from Vandike, Sir Peter Lely, Sir Godfrey Kneller, Gainsborough and other great painters, and an historical picture valued at 15 hundred guineas: all of these were most exquisitely finished: his price for a small head was 50 guineas.

Afterwards called at Devis's and Dawes' the pictures in their rooms were inferior to those in the exhibition. Mr. Dawe gave us a ticket of admission to Turner's Gallery where we greatly admired a picture of a storm, finished in a coarse style, but which at a proper distance had a wonderful effect. Some of the sea pieces we thought possessed considerable merit, many of his pictures, however, we did not like. After returning the ticket to Mr. Dawe we called at Mr. Stothert's, with a letter from

Mr. Cumberland, he was very polite and showed Rolinda how to make up her palette and some new vehicles to be used in painting.

May 20th. Spent a few hours most delightfully at the British Institution viewing the paintings of Hogarth, Gainsborough, Wilson, Mengs and Zophany. Conversed with Mr. Dawe who was there and saw Mr. Harris who appointed the next day to order casts at Brown's. According to appointment met Mr. Stothert at three o'clock at Westal's exhibition and remained till dinner time. With some of the pictures we were much pleased, but many were gaudy and unnatural.

May 21st. Mr. Harris called and accompanied us to Brown's where we spent a considerable time in selecting plaister casts to be packed and sent to Clifton. Thence proceeded to Burlington House to see Lord Elgin's Marbles. On our first entrance these fragments of antiquity had the appearance of old lumbering stones, but on viewing each, some great excellency was discovered and the longer viewed appeared the more admirable, perfectly like nature. Some of them were supposed to have been the work of Praxetiles or Phidias, I forgot which. These had been brought from Athens, most of them taken from the ruins of the Parthenon, the beautiful Temple of Minerva.

May 22nd. Went in the morning to St. James' Chapel, afterwards to Hyde Park where the concourse of horses, carriages and pedestrians was immense, although the day was unfavourable with a cold high wind blinding one with dust. . . .

We continued in London until the ninth of June highly amused, walking every day a great many miles to see pictures, distinguished persons, buildings etc. and to make various purchases. We were much delighted with the pictures at the Marquis of Stafford's, Mr. Thomas Hope's, and Mr. Angerstein's. We spent many hours at the Marquis of Stafford's although not sufficient to enable us to view all the paintings which interested us, so numerous were they and possessed of such varied excellencies. We were particularly struck with the works of Guido, Claude, Titian, Poussin, Gerard Dowe, Vanhoison and Vandervelde. At Mr. Angerstein's was a picture of Rembrandt which cost 5000 guineas, bought at Christies, two of Claude cost 8000. There was also an excellent portrait of Rafeil's, and one of Vandike's. At Mr. Hope's were some beautiful pictures of Claude, one of Dominicheno, Rafeil, Rhubens, etc. We went to the rooms of most of the fashionable portrait painters, Sir T. Lawrence, Sir W. Beechy, Shee, Philips, Owen, Woodford and Northcote. At Lawrence's were many portraits in different states of forwardness, all varied in their attitudes, one finished of Mr. Watts, half length, most admirably executed, which might have been regarded with pleasure for hours. His prices were 80, 100, 150, 200 and 300 guineas for different sizes. The prices of Philips, Dawe and Devis were from 45, 50 to 200 guineas. Visited West's, and the two Reinagles, much pleased with the paintings of Philip Reinagle and finding that he gave lessons at 2 guineas each, appointed a morning for Rolinda to wait upon him. We spent a whole morning there, and she received instructions that have been extremely advantageous to her. Mr. R. bestowed uncommon attention, omitting no information that he considered would be useful, employing me the whole time she was practising to write down the instructions according to his dictation—his daughter, a pleasing girl, was copying a landscape. We were extremely delighted at Mr. Copley's with the brilliancy of colouring and high finishing of his historical pictures which excited our highest admiration and wonder. The old gentleman was exceedingly polite, showed us his earlier productions and also a Titian and conversed with us a considerable time. At Harris's, in Bond street, we saw some valuable pictures, for one of Rhubens he asked 4000 guineas, for one of Morello's 2500. At Cox's sale room were some fine pictures. Whilst there a small picture of Rhubens sold for 1000 guineas, kit kat size, full length of a child standing on the lap of his mother perfectly like nature, of the finest colouring. Two pictures of Salvator sold for 1650 guineas, some of Tenier's, Gerard Dowe, Vandervelde, etc. at

very high prices. Visited the British and Bullock's Museums where we passed some hours very agreeably. Miss Linwood's needle work exhibition afforded us amusement, and also the exhibition of oil and water colours in Spring Gardens. The landscapes of Glover, the flowers of Hewlet and the ship pieces of Pocock were finely painted. Spent one evening at Drury Lane, Mr. Ray performing Othello, Mr. Kean, Iago. Another evening we attended Covent Garden where Mr. Jordan, Mr. Mathews, Faucet, Liston and several others of the best comic performers appeared in the School for Scandal. Covent Garden we considered the more beautiful, the white painting and guilding, newly done, was truly elegant. We spent much time in purchasing canvas, colours, brushes, panels, casts, etc. etc. Previous to our leaving London we had an excellent opportunity of seeing the Emperor Alexander, and Marshal Bluker. The King of Prussia and the rest of the distinguished foreigners we saw passing in carriages but too swiftly for us to have distinct views of them. The last evening we saw Carlton House most brilliantly illuminated.

In 1820 the three of them traveled up to London again on the occasion of the hanging of two oil paintings by Rolinda in Somerset House. These two pictures the "Market" and "Eliza at Work" received many commendations and Mrs. Sharples says:

We always had the pleasure to see a crowd round the "Market" similar to the crowds round the "Opening of the Will from Waverley" by Wilkie, the "Wolf and Lamb" by Mulready, "Londoners Gypsying" by Leslie and a few other paintings by distinguished artists. . . . We visited all other publick exhibitions of paintings . . . and many private collections—Lord Grosvenor's, Marquis of Stafford's, etc. and the rooms of the distinguished R. A.'s who were particularly polite and obliging. Of Mr. Reinagle who gave lessons two hours at two guineas Rolinda had ten lessons, copying a picture of an old Master, figure of Aaron holding his rod budding, which Mr. R. recommended for effect. One evening we accompanied some of Sir W. Paxton's family to a private box which they had at Drury Lane theatre every alternate week with the Duke of Gloucester. At the close of the exhibition we took leave of our friends and the gaiety of London. On our way home we passed four days very delightfully at Oxford, viewing all that was interesting in that most beautiful city and at Blenheim, and one or two days at Cheltenham. . . . Clifton on our return appeared very solitary. . . . Workmen being engaged in alterations at Sion Spring house, we had apartments on Sion Hill for a short time, preparatory to what we had long meditated, an excursion to explore the beauties of the Wye. The small easel, bought in London, and painting apparatus being compactly arranged with all other essentials, a post chaise conveyed us to the Passage. A boat was ready to cross the Severn and another post chaise soon set us down at the Beaufort Arms, Chepstow. After dinner we engaged pleasant lodgings at Miss George's, and were soon delightfully ranging about the Castle. Mrs. Williams, an old lady inhabiting the interior, with her two daughters was as obliging as possible. Very early next morning we were at the Castle. Rolinda with her oil colours, placed her easel opposite to the front entrance, seated near her I amused myself with a book and pencil, occasionally drawing a gothick window or door. James fixed upon an interior view in water colours. Miss George had breakfast and dinner ready at the hours appointed and we were soon again at the Castle, enthusiastically engaged until the evening; when leaving the painting apparatus to the care of Mrs. W. we had a pleasant walk in search of the picturesque. Thus was every day spent for three weeks, or a month. Every day there were parties viewing the castle, and numerous ladies and gentlemen sketching. We spent one day at Caldicot Castle and two or three others in walking through the beautiful grounds of Pearcefield, to Windcliff etc. A boat was then engaged for Tintern Abbey nine miles by water, the whole of which distance is a succession of the most varied picturesque views. At Tintern we engaged the best rooms.

. . . The Abbey was a very interesting ruin, although it did not furnish so great a variety of views as Chepstow Castle. James and Rolinda were enabled in the course of a few weeks to execute several views of the exterior and interior of the Abbey. . . . The people of the Inn were extremely civil, furnished us abundantly with the best the season afforded; the bread and butter was excellent, better than any we had had previously or have since tasted. We returned to Chepstow in a boat. The banks of the Wye were still more beautiful, by the greater variety of autumnal tints in the foliage. One kind of tree there frequent (which we have not on the Avon) was then remarkably beautiful, it branches out in a peculiarly elegant form, with its leaves of brilliant gold colour. At Chepstow we remained but a few days, one morning at a very early hour hired a post chaise, and passed the day most agreeably sketching at Ragland Castle, parts of which ruin exceeded in picturesque beauty the other ruins, causing us to regret that we had not gone there earlier.

The day after our return to Clifton we saw two new houses in Lower Harley place, built by Mr. Warne, which had escaped us, when looking for a house to rent previous to our excursion. One of them, just the wished for size, commanding extensive rural views north, east and west, pleased us all so much as to decide me to engage it for five or seven years with the privilege of purchasing it at a certain price. Mr. W. was very accommodating and allowed folding doors to be made between the two drawing rooms, and the garden in front to be laid out according to our own taste. It was expeditiously furnished and Rolinda in a room selected for her painting-room was soon ardently engaged: her brother, in another room of his choice equally interested in resuming his profession of portrait painting. . . .

In 1827 Rolinda was elected an honorary member of the Society of British Artists. From now on, our information comes from interpolations by Ellen Sharples in her daughter's Diary, and also from letters Mrs. Sharples wrote, copies of which have been preserved. Rolinda painted day in and day out for years. Most of her canvases were very large and contained multitudes of figures. "The Stoppage of the Bank," "The Trial of Colonel Brereton," the "Clifton Race Course," and similar subjects necessitated having groups of people very much in evidence. Rolinda, always interested in portraiture, made every face a portrait of someone whom she knew. They all came to pose for her at various times.

Her Diary is crammed with minute details pertaining to her canvases and the progress she was making in her studies of anatomy and plaster-cast drawing. There is no question of her earnestness, but she does not have the gift of narrative so facile to her mother. Her description, however, of the Bristol Riots of 1831 is interesting.

October 29th. A great mob in Bristol owing to Sir Charles Wetheral coming into the city, he was obliged to take refuge in the bottom of the carriage. It is said a man had been killed.

October 30th. On James return from Bristol, where he had been to church, this morning he saw a large mob collected near Reeve's Hotel, yelling, throwing stones etc., and he heard shots from the military. According to an engagement at half past five we went to dine at the Rev. W. Lidiard's. On entering the front drawing room we saw flames at a distance, which we were informed proceeded from the New Gaol. After dinner these flames subsided and new ones broke out. Reports came that Lawson's Gate, Bridewell and the Mansion House were burning. We became very uneasy and anxious to return home whilst we could with safety. When the wished for fly did arrive, we however concluded just to go to the Crescent. Mr. L. accompanied us. There was something awful in the flames, and the perfect stillness, not a bell was rung in any of the churches, as is usual in accidental fires. . . . Just

as we had got home, Mrs. Maze came in the greatest agitation telling us that the Mansion House and the whole south side of the Square was in flames, an immense mob collected and that they expected their house would be down before morning. In her haste she had only taken her watch and a few trinkets: the horses and carriage could not be got out of the stable. After changing her shoes and stockings which were wet through, and taking a glass of wine, she became more tranquil. . . . Mr. Maze Junior came for her shortly after. He said Mr. Pinney would not give permission for the soldiers to fire on the incendiaries. The Bishop's Palace and Cathedral were threatened.

October 31st. After an almost sleepless night of alarm, sometimes watching the inflamed sky from the back of the house, sometimes fancying the voices of the mob approaching, and a thousand imaginary fears, morning at length dawned. As the neighbourhood seemed quiet we ventured forth to collect news. Small groups of anxious inquirers were almost at every door . . . terror and dismay were depicted on every countenance. We were glad to hear that Mr. Maze's property was still safe; the servants had succeeded in getting off the carriage and horses. Mr. Franklyn our late neighbour, had two teeth knocked out in attempting to save the Bishop's Palace. Before the miscreants destroyed the gaol they broke open Mr. Acraman's Iron Works, took sledge hammers, etc. with which they deliberately forced open the gaol door; this took them more than an hour to accomplish and yet in all this time, and after having previously fired Lawson gate prison, and Bridewell, and in the midst of thousands of spectators, no one had the wit to stop their diabolical proceedings; report said that a troop of soldiers gave 3 cheers and rode off. When their first entrance was effected the gaoler offered up the keys which were rejected with disdain, and without them they speedily set the prisoners free. With an accession of numbers proceeded to the square, plundered, and set fire to houses with shouts of fiendish joy on each new exploit, until two sides of the Square were completely destroyed: many, however, perished in their own created fires. Whilst the fires were extending the horrid monsters, men and women, were regaling with the stolen wines, and spirits; the details of eye witnesses are too revolting, and it is with pain that facts so near home convince us that so much depravity can exist.

Too unsettled to remain at home; called at Mr. Lidiards, Mr. Nicholson's, Mrs. Doyle, etc. All the gentlemen of Clifton are sworn in as constables. Met Mr. Harris coming for fire arms, who says there has been fighting some time in Bristol, and that the soldiers are just getting the mob under, and that the slaughter was dreadful. On our return home heard alarming accounts that the cavalry were riding over heaps of the slain, etc. At night constables, gentlemen, tradesmen etc. with guns, pistols, swords rusty and bright, commenced their duty of guarding persons and property. There is a large party of them on our parade. One of the gentlemen constables knocked at our door, and requested us in case the gas lights should be put out to place candles in the windows, as otherwise should there be an affray they might shoot one another.

November 1st. On our retiring last night the sky indicated that fires still raged, whether the effect of the preceding night's outrage, or new excesses, we had no means of ascertaining. Guns popped off, windows rattled in the wind, a steam packet stuck in the mud, and the noise of the paddles sounded like distant drums: we were if possible more frightened than the night before. This morning all in Bristol quiet, no new fires had taken place, but new and alarming reports of various kinds, and exaggerated accounts of the number killed and wounded. One side of the square is said to have been saved by a black man who shot one villain dead that was entering the house, another he succeeded in forcing out, and a woman who got in to plunder, he threw out of the window. To-day saw several constables in the grounds behind the house from a window, asked one of them if there was any new alarm? he said no. We supposed that they were looking to see if any men were con-

cealed in the grounds. All the windows in Princes buildings had been lit up last night. Between 60 and 70 men were killed and many wounded taken to the hospital.

In March of 1832, Rolinda frequently saw Mr. Ralston* from Philadelphia:

. . . with whom, a few years ago we were acquainted, he having a letter of introduction to us from our friend Mrs. Griffiths; he was then going to make the tour of Europe. He is a very intelligent agreeable man, has dined with us several times, accompanied us to the Master of the Ceremonies Ball, where I danced with him, as also at Mrs. Kelson's party on the 15th. . . . Mr. Ralston has written a paper respecting the State of Pennsylvania where numerous workmen are wanted in the formation of railways for which Messrs. Ralston's, who are merchants, are to furnish all the iron. In his tour he had visited every country in Europe, except Turkey, which at that time was at war with the Greeks. Mr. R. is intimately acquainted with Miss Edgeworth, who said to him that Mr. A. H. Everett, late Ambassador at Madrid, and now Editor of the *North American Review,* is the Sidney Smith of America. . . .†

Mr. Ralston took his leave toward the end of the month. Rolinda speaks of the numerous ships bound for America, filled with emigrants, which passed by her window—the *Sterling,*‡ after proceeding five hundred miles was obliged to return, having sprung a leak, the *Cosmo*§ also met with a serious accident. On another day, she encountered three wagonloads of people from Frome who were going to emigrate to America. The juxtaposition of such similar descriptions—Gerard Ralston's departure for Philadelphia and the boats silently sailing by her window—make us a little suspicious that we have touched on Romance in Rolinda's worthy little life. A few months later, Mr. Ralston's delicate sister-in-law and her mother, Mrs. Wiggin, arrived in Clifton from America. They remained some time and Rolinda became intimate with them, even introducing their likenesses in her canvas of the "Court Martial." However, after they left Clifton, we hear no more of them or Mr. Ralston.

On February 10, 1838, Rolinda died, and on August 10 of the following year James

* Gerardus Ralston, usually called Gerard, was a son of Robert Ralston, noted merchant and philanthropist, and his wife Sarah Clarkson. He was born September 19, 1798. Went abroad as a young man and eventually settled in England and died in April, 1873, being the last survivor of six brothers. While he lived in Philadelphia he was interested in literary and educational affairs. From 1826–29 he was Curator of the Historical Society of Pennsylvania. In Grace A. Oliver's *Study of Maria Edgeworth* (Boston, 1882), it is related that "Miss Edgeworth met Mr. Ralston of Philadelphia" and in an early letter of hers she wrote: "His father and mother are grand and what is rather better, most benevolent people. I introduced him to Dr. Holland, Mackintosh and others." In 1835 Miss Edgeworth wrote to Mr. Peabody of Boston: "I wrote orders to a bookseller in London to forward to you by my friend, Mr. Gerard Ralston a copy of my father's books." In 1841 it is set forth that "Miss Edgeworth visited her friend Gerard Ralston in Croydon." Gerard Ralston married Isabella Craushay of Cafafa, Wales, by whom he had two sons —William C. and Edgeworth, both now deceased.

Ashbel Green Ralston, an older brother, married while abroad, at Trinity Church, Mary-le-Bone, London, Eliza Wiggin, eldest daughter of Timothy Wiggin of Harley Street. He was without issue. (Taken from an article written by Frank Willing Leach in the *North American,* Philadelphia, Sunday, July 7, 1912.)

† Alexander Hill Everett (1792–1847). Son of Rev. Oliver Everett and brother of the orator Edward Everett. He graduated with highest honors at Harvard in 1806, was admitted to the bar, appointed United States *chargé d'affaires* at The Hague in 1818, and Minister at Madrid in 1825. Upon his return in 1829 he became proprietor and editor of the *North American Review.*

‡ *Sterling,* sailing ship of 358 tons. Built in Bristol in 1831. In 1842 belonged to Port of London. Sheathed in yellow metal. (Information is from *Lloyd's Register* of 1842.)

§ *Cosmo,* sailing ship of 409 tons. Built in Bideford in 1825. Coppered. In 1842 was running between Bristol and New York.

succumbed to tuberculosis. These sad events are described in a letter from Mrs. Sharples to her friend, Miss Pigott, author of *Records of the Palace and the Cottage.*

My dear Rolinda just as she was attaining perfection in her favourite art, a dark blighting cloud suddenly threw its sombre shadow over all. A considerable induration in the right breast was perceived, the first manifestation of that most dreadful of all diseases, a cancer. The skill and attention of surgeons to arrest its progress were unavailing: after various experiments, operation was finally advised, but opposed by Sir Astley Cooper. In a few months commenced a long and painful illness, born with a heroism beyond human nature. . . . On the night of Feb. 10, 1838 to our inexpressible anguish she departed as if falling into a gentle and peaceful sleep. . . . The loss of a beloved sister was as great a trial to my dear son as the loss of a beloved daughter to her mother. . . . He executed a variety of beautiful drawings for me to present to Rolinda's many friends as slight tokens of acknowledgment for their great kindness. . . . For many years his health had been delicate and in Lower Harley Place he had an alarming cough. The removal to St. Vincent's Parade proved beneficial . . . his general health had improved and there was every reason to hope that all danger was past. This hope proved falacious, as other hopes had done before. Late in the autumn of 1838 the cough returned and continued . . . weakness and emaciation became more and more perceptible . . . and on the tenth of August when he departed a year and a half after his sister, the dreadful blow was almost too great for me to sustain.

For ten years Ellen Sharples lived alone at Clifton, enjoying reasonably good health. She corresponded with friends both in England and America, expressing her opinion on many subjects. She disliked intensely Mrs. Trollope's account of America, but Colonel Maxwell's *Run through the United States* she prefers to any work on America.

He had neither prejudices nor ill humour. . . . Of course he preferred association with the best society as every sensible person does. The Americans as the English and other people consist of the cultivated and the uncultivated, the refined and the vulgar. . . . Mr. Everett, the American Minister in this country, is a specimen of the highly educated gentleman if I may judge from his appearance and speeches at the great Agricultural dinner at Bristol, which I saw and heard from the ladies gallery.

She continues in her letters to praise America, saying:

There certainly is no country where talents and useful accomplishments are more appreciated nor none where greater hospitality or kindness can be shown to strangers who by letters or introduction are known to have been respected in the land from whence they came.

In her old age she refused almost all invitations, but remained at home entertaining her many friends when they called upon her. The hours were passed in looking over the masses of material that had collected during the long years. Pictures, sketches, poetry, prose, "mechanical contrivances," and "mathematical calculations"—all these things she sorted and pasted into scrapbooks. They are now in the Royal West of England Academy, Bristol, and most of them the author has had the pleasure of examining.

She died at the age of eighty, on March 14, 1849, leaving many to mourn her loss and bless her memory. Probably during her lonely and reminiscent hours Ellen Sharples had pondered much on what disposal she should make of the considerable fortune in her posses-

sion. Having no heirs, it was most fitting that she decided as she did—on leaving her money and pictures to the above-named Academy*—thus becoming the real foundress of Bristol's first Art Gallery.

*Excerpts from the inaugural address of the President, Mr. J. S. Harford, delivered at the annual meeting of the members of the Bristol Fine Arts Academy, held on Monday April 12, 1858, for the first time at the New Academy Building in Queen's Road:

. . . After the honour had been done me of requesting that I would become President of this Academy and when its constitution and rules had already taken a definite shape, I had the pleasure of making the acquaintance of Mrs. Sharples. I found in her a most courteous, kind and intelligent lady, animated, in spite of advancing years, by that genuine enthusiasm in favour of the Fine Arts which had led her to form the munificent scheme of becoming the patroness—I might almost say foundress—of this Academy, and full of disinterested zeal for the consummation of the project. She alluded with much feeling to the loss of an accomplished daughter, who, had she lived, would of course have inherited her property; but it appeared to console her that she had now thought of a mode of disposing of it by means of which she hoped to confer a lasting benefit on Art and on its professors. Most of those whom I address are well aware that we possess within these walls various pictures by the late Miss Sharples which indicate great powers of composition and of dramatic effect. An honorable place is to be assigned to these pictures and to others bequeathed to us by Mrs. Sharples when our arrangements are fully carried out, and I trust that no future changes will ever be allowed to displace from a conspicuous position on our walls, these interesting memorials of our foundress and her accomplished daughter. Ladies and Gentlemen, you will not think I have dwelt too long on Mrs. Sharples when you consider how much we owe her.

The following obituary notice appears in the *Gentleman's Magazine* ("Sylvanus Urban," publisher).

Died, March 14, at Bristol Hotwells, aged 80, Mrs. Sharples. Some five years since Mrs. Sharples presented to the Trustees of the Bristol Fine Arts Academy the sum of 2000 lbs. for the purpose of founding and supporting that institution; and it now appears from the deceased lady's will, that after deducting certain bequests and legacies, the whole residue of her property is bequeathed to the Academy. Her funeral was attended by one mourning coach containing J. S. Harford, Esq., President; P. W. S. Miles, Esq., M. P. Vice President; the High Sheriff and G. H. Ames, Esq., the Treasurer of the Fine Arts Academy. The Honorary Secretary Jere Hill Esq. and Robert Bright, Esq. one of the trustees of the Academy, following on foot together with the members of the Committee and nearly all the resident artists of Bristol.

PART TWO

ATTRIBUTION OF THE SHARPLES PORTRAITS

OIL PORTRAITS

THE popularity of the small Sharples pastel of George Washington and the number done by him or members of his family quite naturally brought it about that they would be copied by other artists. Several small oil portraits of George Washington have been sold as by James Sharples. As shown in the text, so far it has yet to be proven that James Sharples painted oil portraits while in this country. He apparently devoted himself entirely to the medium of pastel, at least while in America. With our present knowledge any oil portraits of George or Martha Washington cannot be included under the category of work done by the Sharples family, with the possible exception of Rolinda. She, in her maturity when in England, painted pictures almost exclusively in oil and may have copied in various sizes some George Washington heads. This, however, is only a supposition.

An oil portrait of Paul Revere and one of John Adams must be discounted as being the work of any of the Sharples family, although they have been attributed (we think mistakenly) to James Sharples. A delightful portrait in oil of Bushrod Washington heretofore attributed to James Sharples must also be accredited to some other artist. (For some additional information on the so-called Sharples oil portraits of George Washington, see the article by John Hill Morgan in *Antiques* of July, 1924, in answer to an article in *Antiques* of February, 1924, written by George H. Sargent.)

ABOUT OLD AND MODERN COPIES

THE following statement by the late Benson J. Lossing shows us that the Sharples pastels were being copied by others as early as 1855.

Sharples obtained the profiles of many of the distinguished Americans of the day. Among them were those of Jefferson and Monroe. These originals I recently found in dingy frames, in the possession of a gallant soldier in the War of 1812 living at Hampton near Old Point Comfort. As I could not obtain either of them by purchase I made a careful copy of Jefferson's. I have also a copy of the crayon sketch of Washington which is at your service if you desire it.

Mr. Lossing wrote the above to his publisher G. P. Putnam, and it is printed in *The Life of Washington,* by Washington Irving, Volume I, Appendix, pages 503–504. Today copies in pastel are still made both in England and in this country of many of the distinguished men and women who sat to James Sharples. It is to be regretted that these copies are not signed. They are in many instances so clever in workmanship and choice of material that they add greatly to the already difficult task of proper attribution. A number of years ago Mrs. Charles Alling Tuttle of Clinton, Connecticut, copied some of the Hillhouse Sharples pastels, and has kindly communicated that fact to the present writer: she has not, however, made any copies of the George Washington pastels.

MENTION must be made in this volume of certain other oil portraits of George Washington attributed to James Sharples.

About the year 1882 there appeared in New York a gentleman called Maj. James Walter giving as his address Ranfold Grange, Shinfold near Horsham, Sussex, England. He brought with him several pictures, viz., two life-size bust portraits of Washington (one with profile facing left and the other three-quarters facing right) and one of Martha Washington in profile. In addition he had a portrait said to be of Mary Ball Washington by an artist named Middleton, also one of Mary Philipse by the same artist, and portraits of Robert Fulton and his wife, Priestley, and John Marshall said to be by Sharples. Some of these he proposed to sell to the Government of the United States of America. To further this end the portraits were exhibited in New York City at the Century Association and Union League Club for several months in 1882 and were also lent to the Boston Museum of Fine Arts on April 28 of the same year. Major Walter claimed that the two portraits of Washington and the one of Martha Washington were painted by James Sharples from life and executed at Mount Vernon.

He published two books:

Historical Description of the Oil Paintings of Mary the Mother of Washington and Mary Phillipse by Middleton, also the Sharples Paintings of Washington and Martha His Wife and of Robert Fulton and His Wife, and of Priestley and Chief Justice Marshall: Together with Numerous Beautiful American Women of the Revolutionary Period—Painted by Sharples between the Years 1794–1800 (Frank Wood, Printer, 352 Washington Street, Boston, 1886).

Memorials of Washington, His Wife and Mother (Charles Scribner, 1887).

These books included press statements, illustrations, and letters. The letters were alleged to be from Washington to his London factor, Robert "Carey," and from "Carey" to Washington, also letters from P. J. Van Pelt, Washington Irving, W. C. Bryant, Henry W. Longfellow, David C. Colden, W. C. McCready, Charles Dickens, W. M. Thackeray, Albert Gallatin, and others, all mentioning the oil portraits which Walter had for sale.

A movement having started for the Government's purchase of these portraits and their authenticity having been questioned, the Massachusetts Historical Society appointed a Committee of Investigation headed by the historian Francis Parkman. This report in the "Massachusetts Historical Society Records 1886–1887," Volume III, second series, pages 179–187, 219, is exhaustive. The result of the examination by this Committee of all the proof offered by Major Walter was its unanimous report to the effect that the Washington and other letters contained in Walter's book were spurious.

The Committee stated that it found in the letters expressions which never were and never would have been used by the alleged writers and which were, in the opinion of the Committee, idiosyncrasies peculiar to James Walter himself. The report concluded with the statement that

> the Committee began their inquiry under a strong impression that the three portraits (this refers to those of George and Martha Washington) were what they were represented to be but this was quickly removed on the examination of the evidence produced by Major Walter in proof of his assertions, since it is of such a character that from reasons given above and others almost equally cogent, they feel compelled wholly to reject it. Signed F. Parkman, Chairman, February 1887.

Newspaper accounts pertaining to Major Walter and his various portraits can be found in the following newspapers and others of the same period:

Boston *Transcript*	October 14, 1886.
New York *Independent*	October 21, 1886.
Boston *Post*	January 14, 1887.
Boston *Post*	January 25, 1887.
Boston *Post*	February 2, 1887.
Philadelphia *Times*	January 19, 1887.

National Portrait Gallery
St. Martin's Place, London
Nov. 28, 1900

Dear Mr. Hart;

. . . The matter I am writing about is one with which you have been familiar for many years. It is the portrait or portraits of Washington by James Sharples. Mr. James Walter, with whom you have in former years had correspondence concerning these same portraits, has deposited with me five oil paintings by Sharples, or rather attributed to him, representing George Washington, and his wife, both in profile, and George Washington in ¾ face and also Dr. Priestley, and I think, John Marshall. When they were first brought here I assumed them at first glance to be copies in oil from smaller crayon drawings by Sharples. They form, as you know well, the subject of Major Walter's book "Memorials of Washington etc." published in 1887 in which he adduces a mass of material, which would at first glance seem to establish these portraits of Washington, as originals done from the life. In spite of all this mass of evidence I still retain a doubt as to whether the original small portraits in crayon were not the only portraits done by Sharples from the life. I gather from your letters to Major Walter, that you yourself are not convinced of the authenticity of these portraits, even if they are actually the same portraits that once belonged to Mr. Cary. There are, I think, weak points in the story narrated by Major Walter, which are not unfamiliar to those, who are acquainted with the numerous supercheries practised in such matters of general public interest—as the portraits of Washington. . . . I have no interest in any of these portraits, other than historical, so that I should be very grateful for your opinion upon them. . . .

(Signed) Lionel Cust

(Taken from the original letter now in possession of the Frick Art Reference Library and printed by kind permission of Sir Lionel Cust.)

Extract from an original letter written by Rembrandt Peale—now in the Collection of Mr. Lloyd W. Smith, Madison, New Jersey, and quoted by his kind permission.

Written from Philadelphia July 22, 1855, to Messrs. Stillman and Durand.

. . . Of Sharpless I know nothing more than is shown by his excellent little crayon profile heads of Washington. . . .

George Washington pastels which the writer has not succeeded in tracing.

A very beautiful small crayon profile of Washington was painted by Mr. Sharpless for which I believe he had a setting from life. When I saw it it was in the possession of Jonathan Bayard Smith. It was a good and agreeable likeness. On the back was a MS. eulogium by an English gentleman arranged as for a monument with great taste and emphasis of expression. It is worthy of preserva-

tion. . . . [Then follows the poem entitled "Washington," the lines of the poem assembled to form the shape of a monument.]

(The above is quoted from the original manuscript written by Rembrandt Peale which he used when he gave lectures on George Washington portraits. This manuscript is now in the Library of Haverford College, Haverford, Pennsylvania.)

A George Washington pastel attributed to James Sharples, was exhibited in the New Gallery, Regent Street, London, England, in 1891, in the Exhibition of the Royal House of Guelph. The owner was Mr. Jeffery Whitehead.

An original model in high relief in composition on a round brass plate of the head of Genl. George Washington profile to right by Titian R. Peale after the painting by Sharpless; together with another brass plate containing a wreath of oak leaves in high relief.

Diameter plate, 10″
Height of portrait 8, 4–16″
Width of portrait 6, 2–16″

This unique and beautifully executed portrait by Titian R. Peale son of C. W. Peale is accompanied by a letter from the artist stating that he made the model from an original portrait painted by Sharpless in 1796, and owned by G. W. P. Custis, Washington's adopted son, who resided at Arlington, D. C. When Peale executed the model Mr. Custis expressed himself as much pleased with the artist's work. The letter contains a sketch by Peale of this model and is addressed to Franklin Peale, Director of the U. S. Mint at Philadelphia.

This statement is quoted from the "Catalogue of Engraved Portraits of Washington Belonging to Honorable J. T. Mitchell."

Catalogue and Sale——Stan V. Henkels. January 18, 1906
Davis and Harvey 1112 Walnut Street, Philadelphia, Pa.

The author has not been able to locate this relief profile of George Washington.

See also *The Engraved Portraits of Washington* by William Spohn Baker (Philadelphia: Lindsay & Baker, 1880).

CORRECTIONS

In the following publications a photograph of a miniature of George Washington has been mistakenly attributed to James Sharples:

Janice Meredith, by Paul Leicester Ford, New York, Dodd, Mead & Co., 1899. Two volumes. See frontispiece to Volume II.

The True George Washington, by Paul Leicester Ford, Philadelphia, J. B. Lippincott & Co., 1896.

The Bookman, 1897, Volume IV, page 411.

Washington, by J. D. Sawyer, New York, The Macmillan Company, 1927, Volume II, page 484, Number 1.

The miniature reproduced in these publications was painted by Robert Field and is owned by Miss Rebecca Lynn Webster.

GENERAL DESCRIPTION OF THE GEORGE AND MARTHA WASHINGTON PORTRAITS

In all of the lists of pictures in this book the entries which are *starred twice* have been personally examined by the writer; those *starred once* have been seen in photograph by the writer; and those *not starred* are known to exist or to have existed, but have not been seen by the writer.

List of George Washington and Martha Washington portraits arranged in alphabetical order according to the name of the owner.

Subject	*Owner*
**Washington, George	Mr. William Evarts Benjamin
**Washington, George	Fraunce's Tavern, New York (Sons of the Revolution)
**Washington, George	Miss Helen C. Frick
**Washington, George	Mrs. Thomas B. Gannett
**Washington, George	Mr. Lewis Stone Greenleaf
**Washington, George	Mrs. E. H. Harriman
**Washington, George	Mr. Erskine Hewitt
**Washington, George	Mr. James Hillhouse
**Washington, George	Independence Hall, Philadelphia, Pennsylvania
**Washington, George	Mr. Walter Jennings
**Washington, George (¾ face)	Mr. Walter Jennings
**Washington, George	Mrs. Robert E. Lee Dr. Bolling Lee Mrs. Hanson E. Ely, Jr. Mrs. DeButts
**Washington, Martha	Mrs. Robert E. Lee Dr. Bolling Lee Mrs. Hanson E. Ely, Jr. Mrs. DeButts
**Washington, George	Mrs. Charles J. Livingood
**Washington, George	Mr. Luke Vincent Lockwood
**Washington, George	Mr. Charles E. McLane
**Washington, George	Metropolitan Museum, New York
**Washington, George	Mrs. John K. Mitchell
**Washington, George	Mr. J. Pierpont Morgan
**Washington, George (silk embroidery)	Mount Vernon-on-the-Potomac, Virginia
**Washington, George, Oil painted by Dr. Elisha Cullen Dick (copied from a "Sharples" pastel)	Mount Vernon-on-the-Potomac, Virginia
*Washington, George (miniature profile)	Mrs. Wilfred Mustard
**Washington, George	National Portrait Gallery, London, England

Subject	*Owner*
**Washington, George	Mr. James Neilson
**Washington, George	Mr. Richard Peters, Jr.
**Washington, George	Philipse Manor, Yonkers, New York
**Washington, George	Mr. Herbert L. Pratt
**Washington, George (¾ face)	Mr. Herbert L. Pratt
**Washington, George	Royal West of England Academy, Bristol, England
**Washington, George (¾ face)	Royal West of England Academy, Bristol, England
**Washington, George (miniature ¾ face)	Royal West of England Academy, Bristol, England
**Washington, Martha	Royal West of England Academy, Bristol, England
**Washington, George	Mr. Edwin A. Stevens
**Washington, George (¾ face)	Mrs. Lillian E. A. Tompkins Miss Mary Ellicott Arnold
*Washington, George (water color)	Mr. Walton White Evans von Hemert
**Washington, George	Wadsworth Athenaeum, Hartford, Connecticut
**Washington, Martha	Wadsworth Athenaeum, Hartford, Connecticut
**Washington, George	Miss Lydia Fisher Warner
**Washington, George	Mr. Oliver Wolcott
*Washington, George	Owner unknown

On account of the similarity in size, color, and style a general description of their appearance will suffice.

Size of Paper: Approximately 7 by 9 inches.

Head Measurements: The approximate measurements taken in a straight line from top center of head to top center of white collar is a little over 2½ inches, and in a straight line from tip of nose to back of head is 3 inches.

Paper: We have not been able to unframe each of the George and Martha Washington pictures, but we have unframed a good many. In all cases in which this has been done the paper has been very similar. Grayish tan in color and grainy in texture.

Background: The predominating color in the backgrounds is brilliant Prussian blue variously shading to greenish-gray, grayish-yellow, bluish-tan, or lighter shades of blue, gray, or tan. Occasionally a background is of solid color—dark gray or very dull blue—but in most instances the backgrounds are shaded as stated.

Hair or Wig: The powdered hair sometimes appears to have an underlay of very light brown and sometimes it has a bluish tinge. In some of the George Washington pastels the queue is tied with a large black bow of several loops varying in size: in others the queue is bound with a dark gray string or narrow ribbon. Sometimes the hair is looped under at the side and sometimes cut in a straight line resembling a peruke—sometimes the hair is combed straight back from the forehead and in others it has a crimped effect.

Eyes: The eyes vary in size. Strangely enough the color of the eyes in each instance is brownish or indeterminately dark. George Washington had blue-gray eyes, and from examining pastels of

other people we find that the Sharples family were quite capable of drawing in a blue eye, so we have no answer for this discrepancy.

COMPLEXION: In some of the portraits the color of the skin has a ruddy tinge, in others it is pink and white, and in others it is pale.

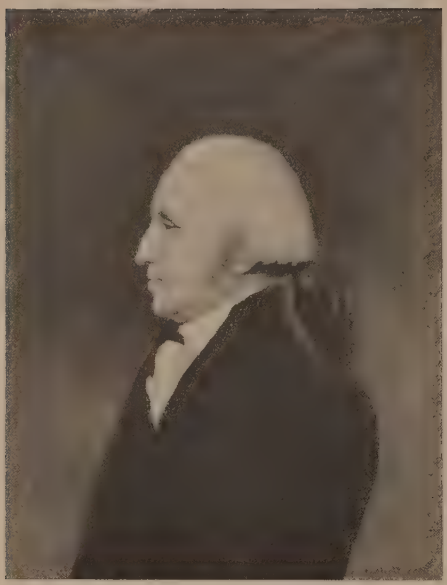
OUTLINE: The outline of the nose and jaw differ to a rather marked extent. In some of the portraits the nose is sharp, in others it is not.

COAT: In all of the profiles powder is shown in varying quantities to have fallen below the collar of the black coat. In some the coat looks like velvet while in others the material appears to be of heavy cloth. The workmanship on the white neckcloth and ruffled or pleated jabot varies greatly in quality.

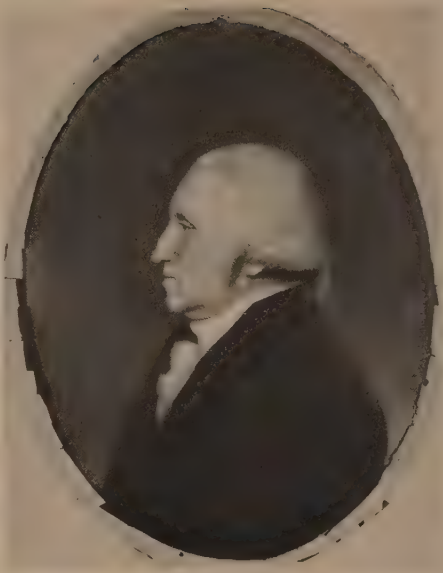
APPEARANCE OF AGE IN THE FACE: This is one of the most noticeable differences as in some of the pictures George Washington looks like an old man and in others he does not.

The coloring in the Martha Washington pastels is all about the same. Gray dress, white muslin bertha, and white ruffled cap trimmed with a blue ribbon. The outline of the face, however, is very different.

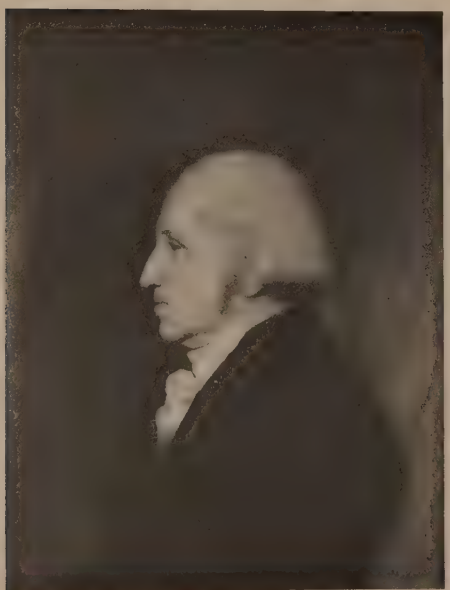
In the case of the thirty-odd George Washington pastels and the three Martha Washington pastels the writer has decided to put before the student a photograph and detailed provenance of each. It is desirable to give some prominence to the tradition in the owners' families, but tradition cannot be sacrificed to the clear light of detailed research. To those who have read the preceding pages it is not necessary to say that all of these pastels of George Washington are not the originals from life. The histories of the portraits speak for themselves and the reader is at liberty to draw his own conclusions. It is to be clearly seen that all of the George Washington pastels cannot be the original or originals from life and it is equally clear that these portraits are not all by the same artist. We can be positive that this group represents the handiwork of the entire Sharples family.



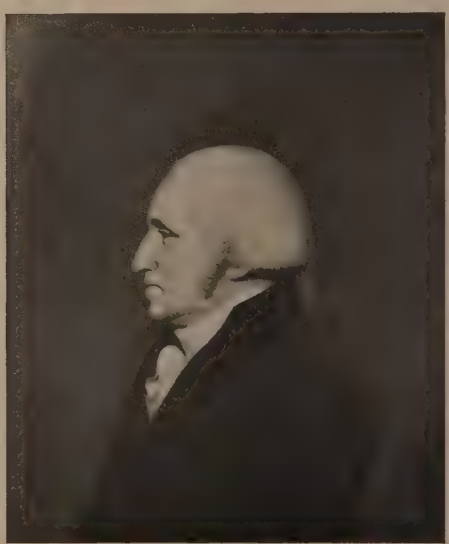
15. GEORGE WASHINGTON
Pastel
Owned by Mr. William Evarts Benjamin



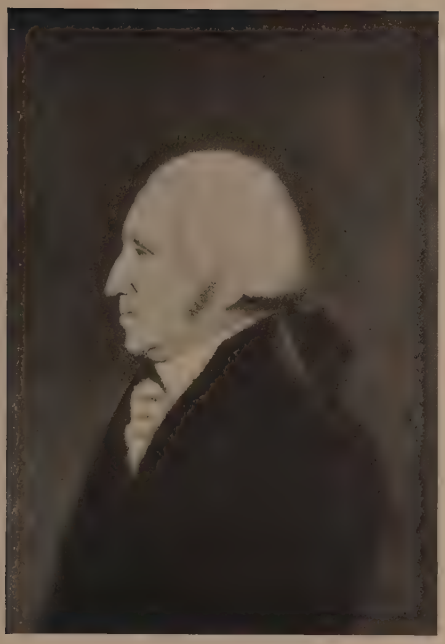
17. GEORGE WASHINGTON
Pastel
Owned by the Sons of the Revolution, Fraunce's Tavern, New York



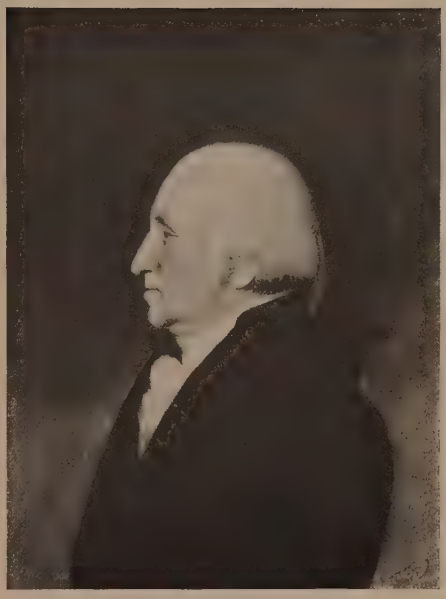
16. GEORGE WASHINGTON
Pastel
Bristol Art Gallery, Bristol, England



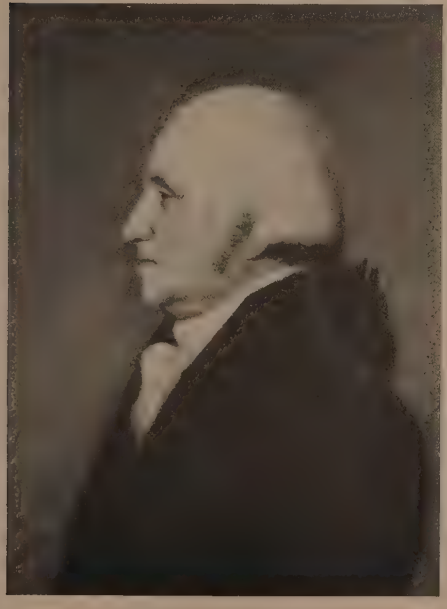
18. GEORGE WASHINGTON
Pastel
Owned by Miss Helen C. Frick



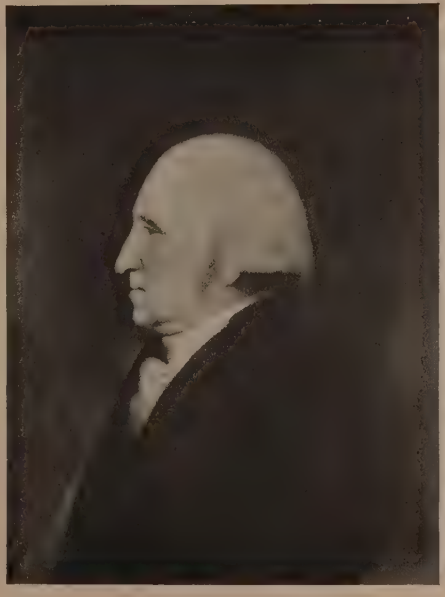
19. GEORGE WASHINGTON
Pastel
Owned by Mrs. Thomas B. Gannett



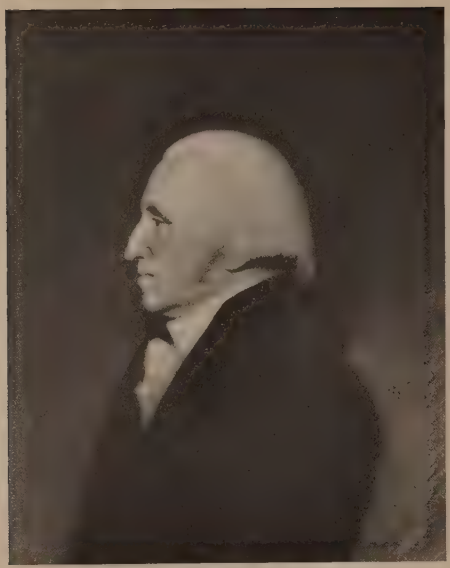
21. GEORGE WASHINGTON
Pastel
Owned by Mrs. E. H. Harriman



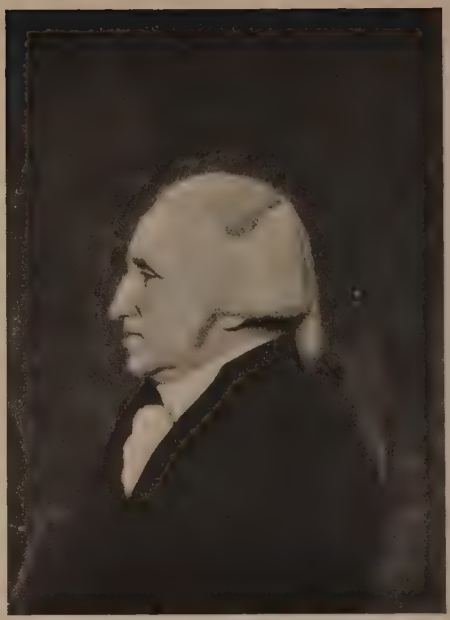
20. GEORGE WASHINGTON
Pastel
Owned by Mr. Lewis Stone Greenleaf



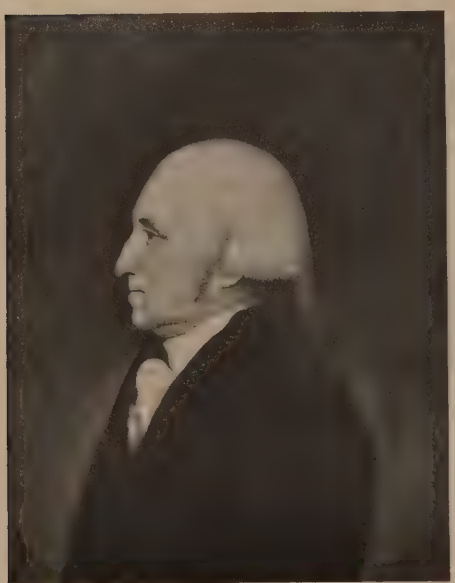
22. GEORGE WASHINGTON
Pastel
Owned by Wadsworth Athenaeum,
Hartford, Connecticut



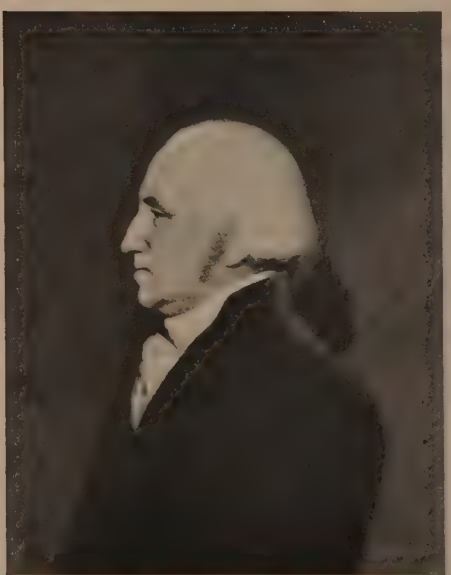
23. GEORGE WASHINGTON
Pastel
Owned by Mr. Erskine Hewitt



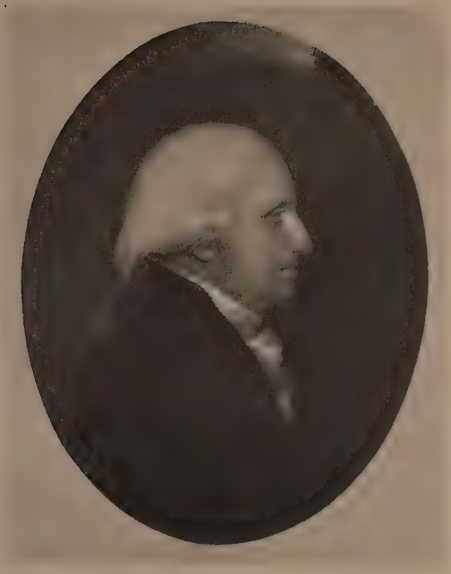
25. GEORGE WASHINGTON
Pastel
Owned by Independence Hall, Philadelphia



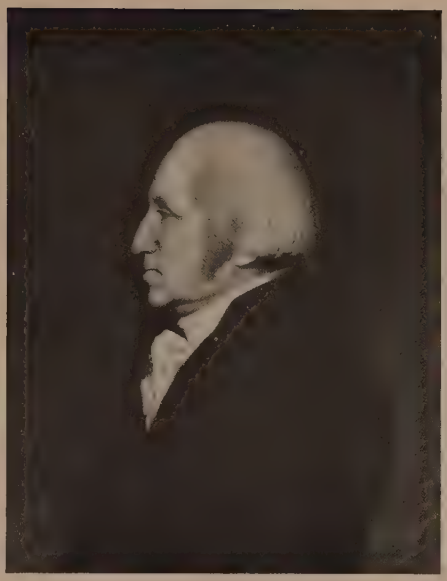
24. GEORGE WASHINGTON
Pastel by Ellen Sharples
Owned by Mr. James Hillhouse



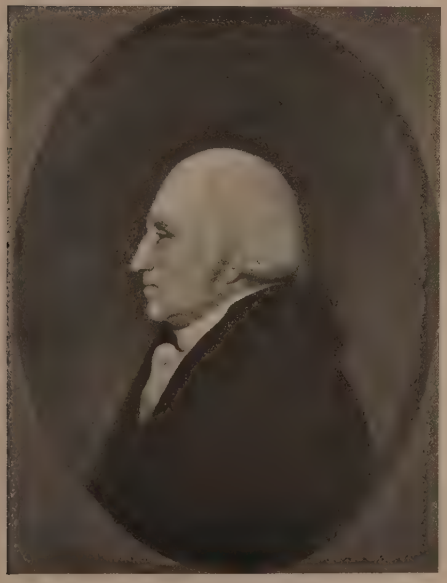
26. GEORGE WASHINGTON
Pastel
Owned by Mr. Walter Jennings



27. GEORGE WASHINGTON
Pastel (facing to right)
Owned by Mrs. Robert E. Lee, Dr. Bolling Lee, Mrs. Hanson E. Ely, Jr., Mrs. DeButts

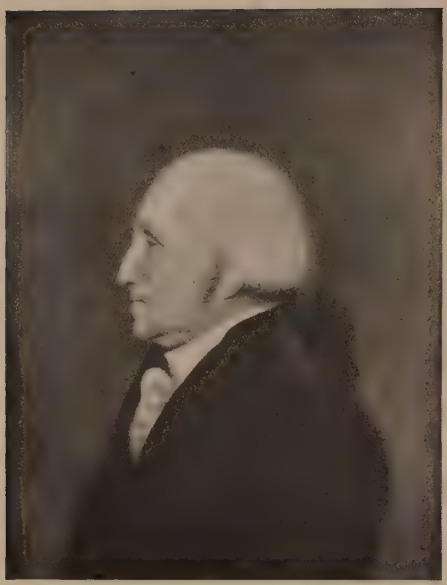


29. GEORGE WASHINGTON
Pastel
Owned by Mrs. Charles J. Livingood

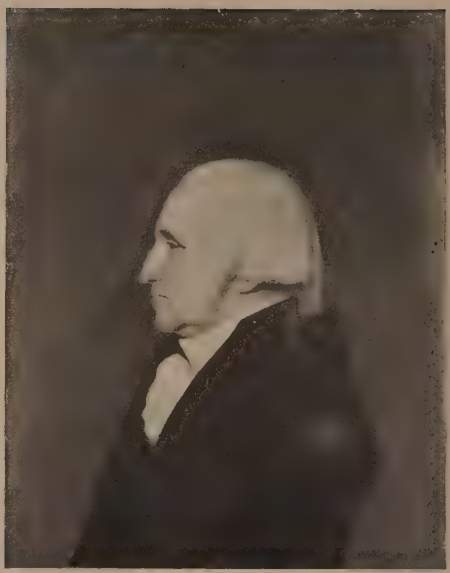


28. GEORGE WASHINGTON
Pastel
Mr. Luke Vincent Lockwood

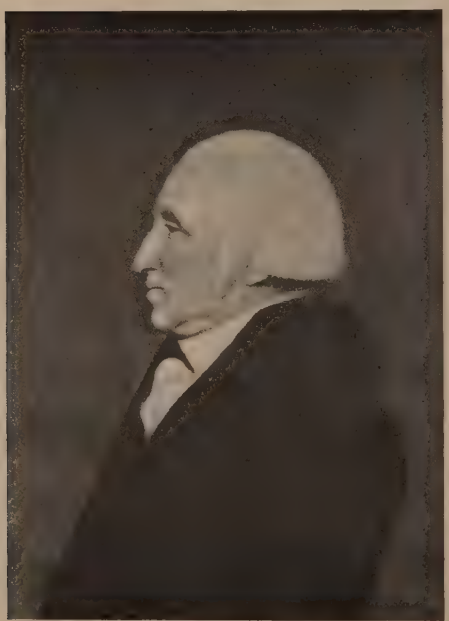
30. *Pen and ink sketches found inside of frame of the George Washington pastel*
Owned by Mrs. Charles J. Livingood



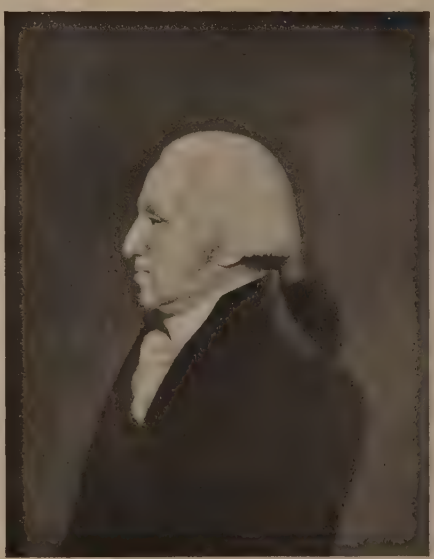
31. GEORGE WASHINGTON
Pastel
Owned by Mr. Charles E. McLane



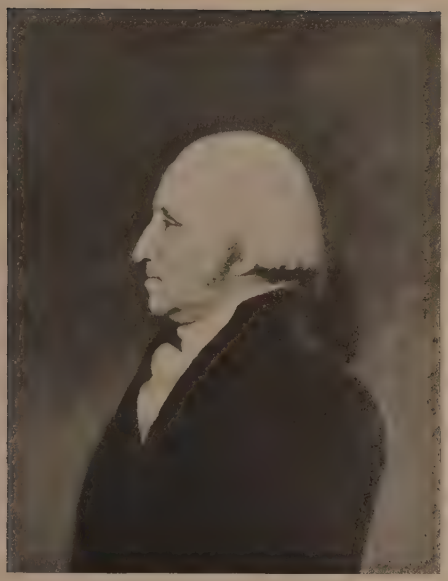
33. GEORGE WASHINGTON
Pastel
Owned by Mrs. John K. Mitchell



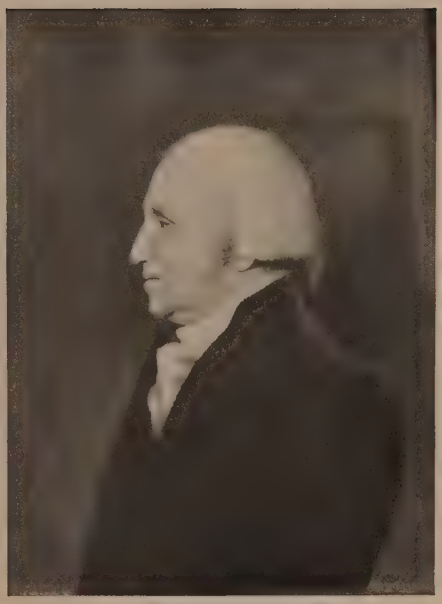
32. GEORGE WASHINGTON
Pastel
Owned by Metropolitan Museum, New York



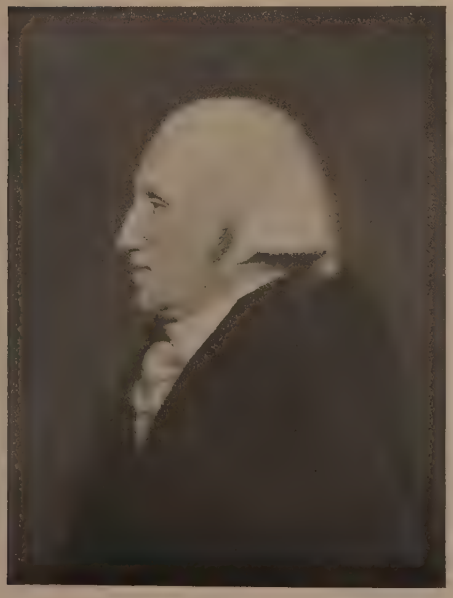
34. GEORGE WASHINGTON
Pastel
Owned by Mr. J. Pierpont Morgan



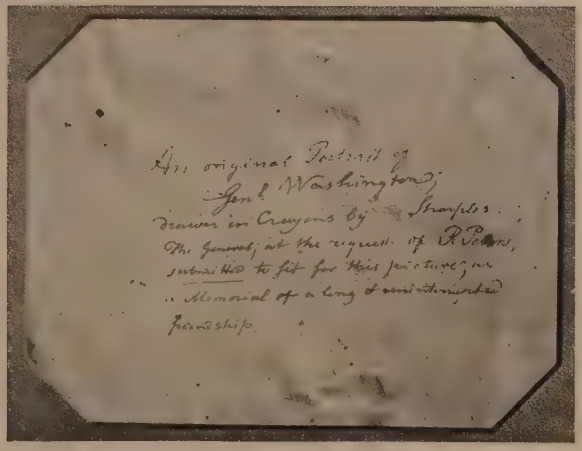
35. GEORGE WASHINGTON
Pastel
Owned by the National Portrait Gallery, London, England



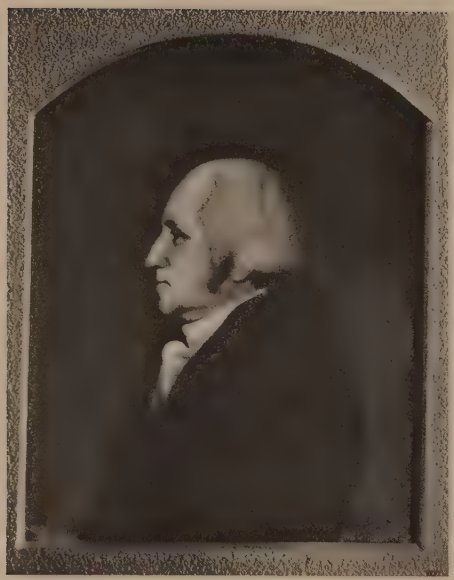
37. GEORGE WASHINGTON
Pastel
Owned by Mr. Richard Peters, Jr.



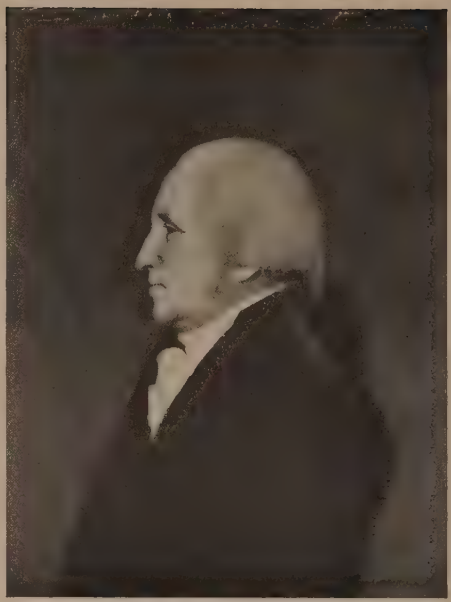
36. GEORGE WASHINGTON
Pastel
Owned by Mr. James Neilson


An original Portrait of
Genl Washington
drawn in Crayons by Sharples.
The General, at the request of R Peters,
submitted to sit for this picture, as a
a Memorial of a long & uninterrupted
friendship.

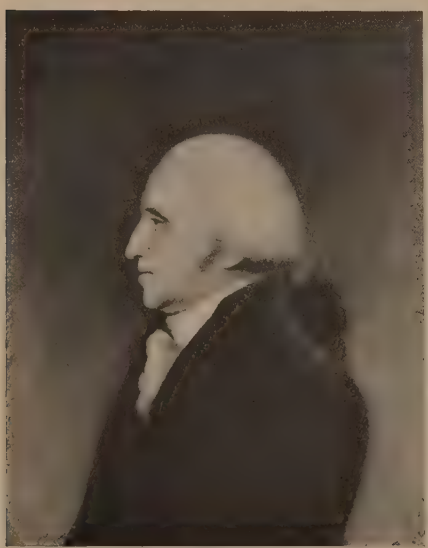
38. *Inscription framed in the back of the George Washington pastel*
Owned by Mr. Richard Peters, Jr.



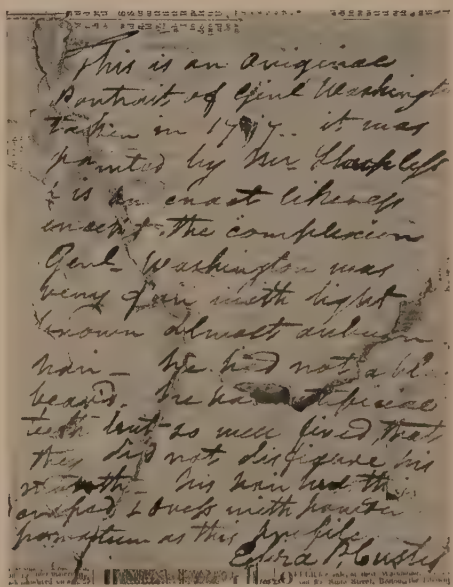
39. GEORGE WASHINGTON
Pastel
OWNED BY PHILIPSE MANOR, YONKERS, NEW YORK



41. GEORGE WASHINGTON
Pastel
OWNED BY MR. EDWIN A. STEVENS

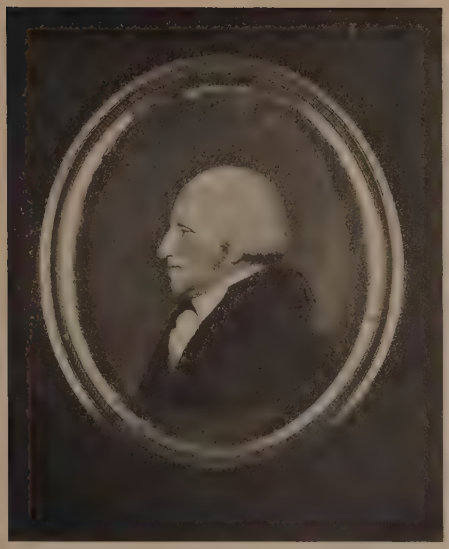


40. GEORGE WASHINGTON
Pastel
OWNED BY MR. HERBERT L. PRATT

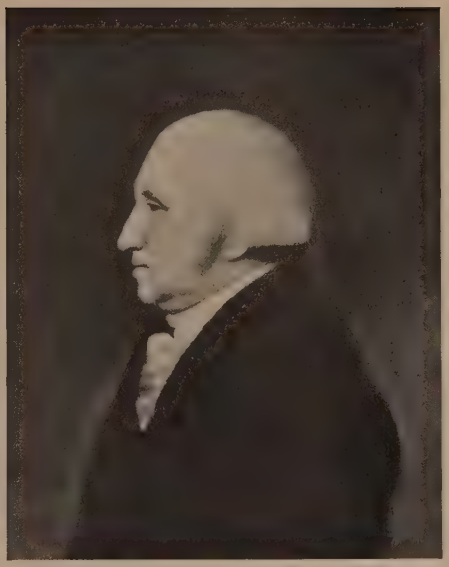

This is an original
Portrait of Genl Washington
taken in 1797. it was
painted by Mr Hoskins
& is an exact likeness
except the complexion
Genl Washington was
very fair with light
brown almost auburn
hair — He had not a bl
teeth. he has
teeth but so much fixed that
they did not discipline his
mouth — His hair had th
appearance & was with powder
powder as this &c &c

Edwd Hoskins

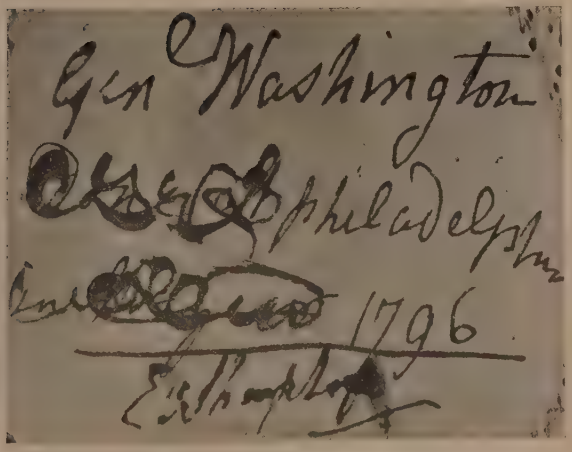
42. Facsimile of writing which accompanied the pastel of George Washington
OWNED BY MR. EDWIN A. STEVENS



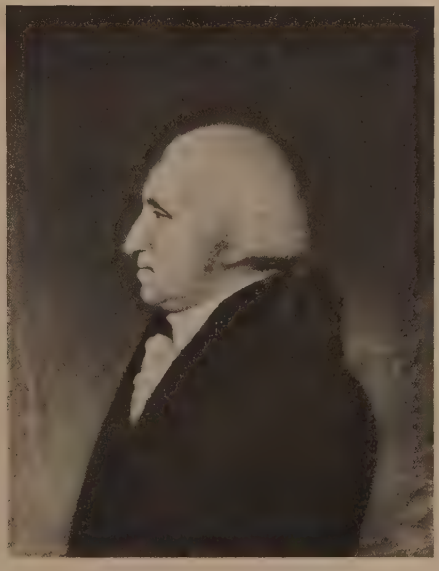
43. GEORGE WASHINGTON
Water color by Ellen Sharples
Owned by Mr. Walton White Evans von Hemert



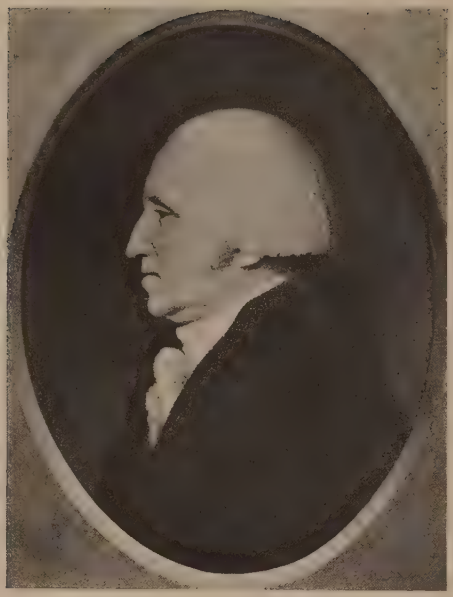
45. GEORGE WASHINGTON
Pastel
Owned by Miss Lydia Fisher Warner



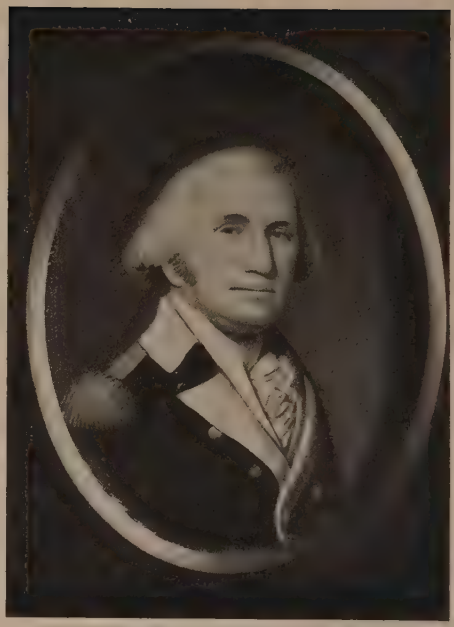
44. PROBABLE SIGNATURE OF ELLEN SHARPLES
Found on back of water color of George Washington
Owned by Mr. Walton White Evans von Hemert



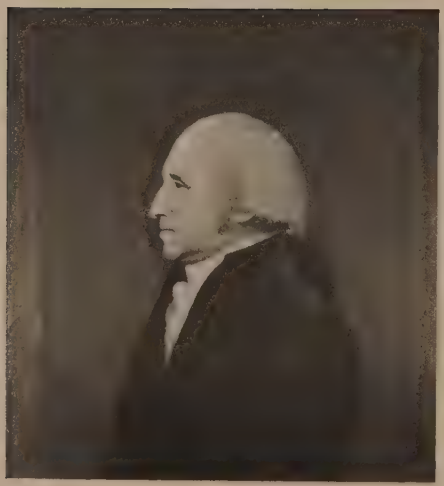
46. GEORGE WASHINGTON
Pastel
Owned by Mr. Oliver Wolcott



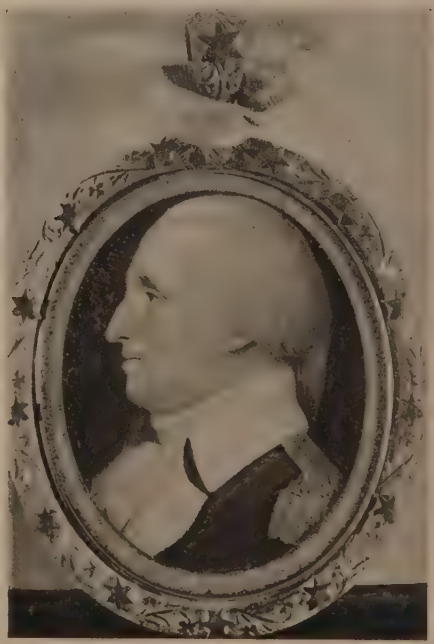
47. GEORGE WASHINGTON
Pastel
Owner Unknown



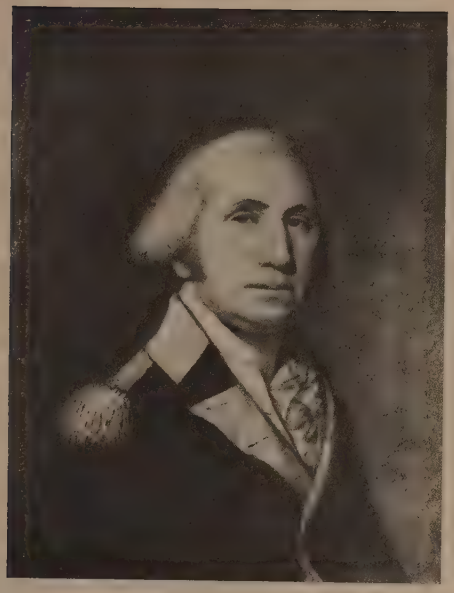
49. GEORGE WASHINGTON
Miniature by Ellen Sharples
Bristol Art Gallery, Bristol, England



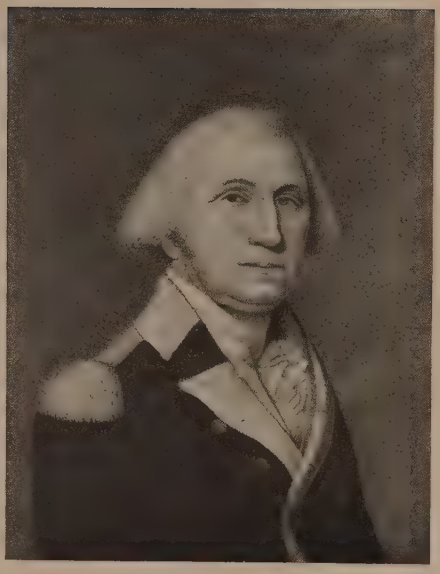
48. GEORGE WASHINGTON
Oil by Dr. Elisha Cullen Dick
Mount Vernon-on-the-Potomac, Virginia



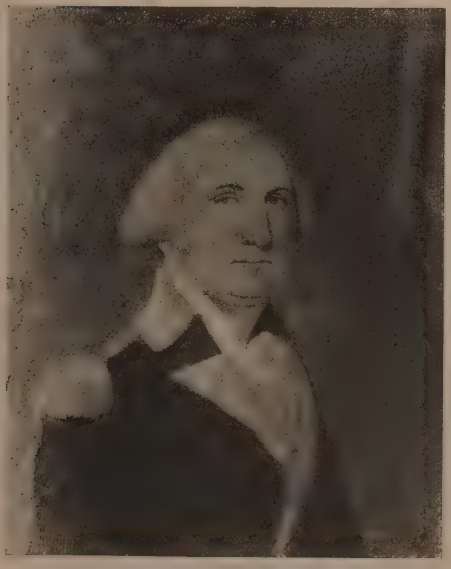
50. GEORGE WASHINGTON
Miniature
Owned by Mrs. Wilfred Mustard



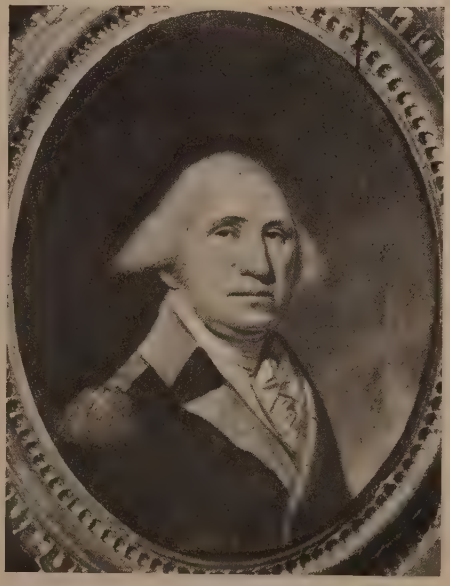
51. GEORGE WASHINGTON
Pastel
Bristol Art Gallery, Bristol, England



53. GEORGE WASHINGTON
Pastel
Owned by Mr. Herbert L. Pratt

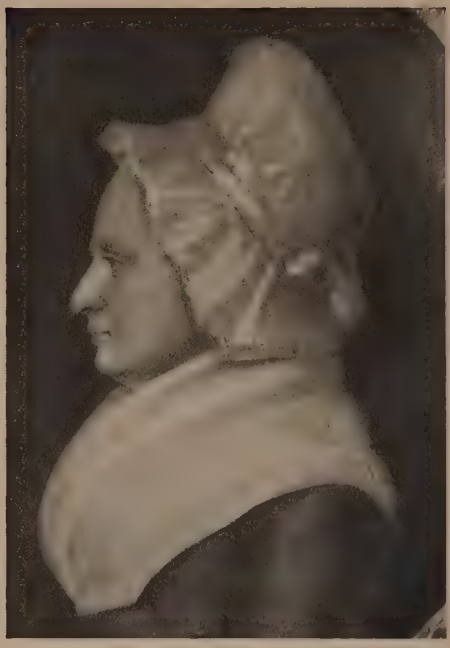


52. GEORGE WASHINGTON
Pastel by Felix Sharples
Owned by Mr. Walter Jennings



54. GEORGE WASHINGTON
Pastel
Owned by Mrs. Lillian E. A. Tompkins and
Miss Mary Ellicott Arnold

55. MARTHA WASHINGTON
Pastel
Bristol Art Gallery, Bristol, England



56. MARTHA WASHINGTON
Pastel
Owned by Mrs. Robert E. Lee, Dr. Bolling Lee,
Mrs. Hanson E. Ely, Jr., Mrs. DeButts

57. MARTHA WASHINGTON
Pastel
Owned by Wadsworth Athenaeum,
Hartford, Connecticut

NOTES ON THE PORTRAITS

15

Mr. Benjamin bought this pastel in London in November, 1929. In 1879 or 1880 A. R. Goddard of England purchased it in Torquay, England. L. T. Goddard, son of A. R. Goddard, states that the pastel had been in his family for some fifty years.

On the back is written: "Portrait of Washington either by Mrs. Sharples or a copy of her work. See the same portrait in the National Portrait Gallery. Trafalgar Square. (*Signed*) A. R. Goddard 1891: 96."

16

Mrs. Ellen Sharples, widow of James Sharples, willed this picture to the Royal West of England Academy, Bristol, England. It is now on "continuing" loan to the Bristol Art Gallery. It is listed in the Bristol Art Gallery as the work of James Sharples.

17

Family tradition has it that George Washington gave this portrait of himself to Col. Benjamin Tallmadge, a prominent Revolutionary officer and intimate friend of George Washington. From Colonel Tallmadge it descended to his son, Frederick A. Tallmadge, who in turn left it to his son, Frederick S. Tallmadge. When Frederick S. Tallmadge died in 1904 he willed this pastel to the Sons of the American Revolution. It now hangs in the headquarters of the Society in the historical old Fraunce's Tavern in New York City.

This picture has been reproduced in:
Magazine of American History, February, 1883, Frontispiece, engraved by H. B. Hall & Sons.
Memoir of Col. Benjamin Tallmadge, ed. Henry Phelps Johnston, Frontispiece in color.
Year Book of the Sons of the Revolution in New York (1899).
Printed in color on Menu of Banquet of General Society of the Sons of the Revolution held April 20, 1905, in Washington, D. C.
This picture is mentioned in the following publications:
Magazine of American History, February, 1883.
Early American Portrait Draughtsmen in Crayon, Theodore Bolton, p. 80.

18

Miss Frick purchased this picture at the Anderson Gallery sale of the Lord Reading Collection, January 20–21, 1927.

This picture has been reproduced in:
Catalogue of the Lord Reading Collection Sale, Anderson Gallery, January, 1927, p. 118, No. 131.
It was listed in the Catalogue as being by James Sharples.

19

In England in 1924 Mr. John Hill Morgan saw this pastel, then in the possession of the late John Lane, who informed him that he had bought it at Brighton for the sum of one pound. It was sold to Mr. Lane as the portrait of an "unknown person" by an "unknown artist," but it was recognized at once by Mr. Lane as being George Washington and done in the Sharples manner. This was sold at Christies with some of John Lane's other art property in 1926. It was bought through Albert Rosenthal of Philadelphia and went to the Ehrich Galleries in New York. Mr. Bayley of the Copley Galleries, Boston, sold it to Mrs. Thomas B. Gannett, Milton, Massachusetts, in whose possession it now is.

This pastel has been reproduced in the *International Studio and Connoisseur,* April, 1928, in the article by Malcolm Vaughn.

20

Mr. Greenleaf inherited this pastel from his grandfather, Richard Cranch Greenleaf, who purchased it a number of years ago. It was first thought to have been the work of Mrs. Daniel Greenleaf, an ancestress, but on ascertaining her dates this was found to be an impossibility. It is most probably by Ellen Sharples.

It might at one time have been in the possession of Eleanor Calvert, who married, first, John Parke Custis (son of Martha Washington by her first husband) and, second, Dr. David Stuart. If so, it descended to her daughter, Rosalie Eugenie Stuart, who married William Greenleaf Webster, son of Rebecca Greenleaf and Noah Webster. John Greenleaf (the great-grandfather of the present owner) and Rebecca Greenleaf were brother and sister.

21

Mrs. E. H. Harriman purchased this pastel from a dealer who in turn purchased it from Mrs. Stephen W. Kearny. In answer to inquiries the above-mentioned dealer quoted the following letter from Mrs. Kearny to him: "The portrait of General Washington . . . was bought either by General Anthony Walton White or his widow, in Philadelphia at a sale of the artist's works which took place there after his death. It became the property of General White's daughter and only child, Eliza Mary, who married Thomas Evans of Virginia. At her death it came into the possession of her daughter Isabella Bayard Evans, who gave it subsequently to her niece, Isabella G. Evans, now Mrs. Stephen Watts Kearny, who sold it to you. General White, the first possessor of the picture, was a friend to both Washington and Hamilton and on Washington's staff at the beginning of the Revolutionary War. His mother was Elizabeth Morris, daughter of Lewis Morris, first Governor of New Jersey. . . ."

This picture has been reproduced in the *New York Times,* February 22, 1920, Photogravure Picture Section.

22

The family tradition was that this pastel and that of Martha Washington were given by George Washington to his friend Jeremiah Wadsworth (1743–1804), of Hartford, Connecticut. He was commissary general to the Continental army. Daniel Wadsworth, his son, gave them to the Athenaeum in 1847. James B. Hosmer, a trustee for life of the Wadsworth Athenaeum, recorded in his diary in 1847:

"April 14, ½ past 9 oclk. D. Wadsworth Esqr. has given to the Gallery crayon likenesses of General Washington and Lady painted by Sharpless an eminent English artist in 1793; Mr. Wadsworth says the likeness of Washington is capital, perfect . . . of Mrs. W. very good but not equal to the General. They were taken for and at the request of Colonel Wadsworth."

Note: (The date 1793 is incorrect as Sharples was not in this country at that time.)

This picture of George Washington is listed in *Early American Portrait Draughtsmen in Crayons,* Theodore Bolton, p. 80, where it is also reproduced facing p. 80.

It is reproduced as Frontispiece in the 1893–94 *Year Book* of the Connecticut Society, Sons of the American Revolution.

Engravings of both Martha and George Washington engraved by Dawson Watson recorded in *Engraved Portraits of Washington,* Charles Henry Hart, pp. 296–298.

23

Pasted on the back of the frame is an old piece of paper on which is written—

"Washington, an original drawing"

(and then below this appear two initials which appear to be the letters "N.W.")

The Ehrich Galleries sold this picture to Mr. Hewitt, having first purchased it from Gabriel Wells who in turn had acquired it from Sabin of London.

24

THE family tradition is that George Washington gave this picture to James Hillhouse who served in the Revolutionary War and was prominent in Congress. He willed the picture to his son James Abraham Hillhouse, who was a poet and traveled extensively in Europe. Zachary Macaulay, father of the historian, spoke of him as the most accomplished young man with whom he was acquainted. Accuracy must have been one of his many pleasant qualities for it is due to him that we are spared a puzzle in attribution, as written on a paper in his own handwriting and attached to the back of the portrait is the following:

"General Washington. A copy by Mrs. Sharpless from the original by Mr. Sharpless. The outline by machine and therefore accurate—say 1796."

Miss Isaphene Hillhouse, the daughter of James Abraham Hillhouse, who inherited this picture, died in 1904 and willed it to her nephew James Hillhouse, the present owner.

This pastel is mentioned in the following publications:
Portraits of Washington, Elizabeth Bryant Johnston, p. 129 (erroneously given to James Sharples).
Early American Portrait Draughtsmen in Crayon, Theodore Bolton (erroneously given to James Sharples).
Art in America, April, 1923, article by Theodore Bolton, p. 140 (erroneously given to James Sharples).

25

IN Independence Hall there is a large collection of pastels of famous men and women of the late eighteenth and early nineteenth century. Mr. Wilfred Jordan, Curator of Independence Hall, sends the following record taken from page 15, third report of the Committee on Restoration of Independence Hall, January 18, 1875:

"Through the prompt and handsome subscription volunteered by George W. Childs, James L. Claghorn and Samuel E. Stokes, we have secured the choice of thirty portraits out of the valuable collection of Sharpless heads in colored crayon, which includes, in addition . . . portraits from the life of Presidents Washington, Adams, Jefferson and Monroe, etc. etc."

An extract from the files of Independence Hall not supplied by Mr. Jordan, is as follows:

"There were supposed to be about 90 to 100 pastels in the Winder Collection. Frank Etting bought many of the Winder Collection in Baltimore, Maryland, in 1876 and placed them in Independence Hall."

These two quotations explain the source of the large group of pastels now in Independence Hall. For years this profile of George Washington has been considered by many people the original from life by James Sharples. The late Charles Henry Hart was apparently of this opinion (see *McClure's Magazine,* February, 1897, p. 308). All students of Early American Art, including the present writer, owe a debt of gratitude to Mr. Hart for his intelligent research and clever deduction. However, with the newly discovered material at hand, there does not seem to be any reason for believing that the Independence Hall George Washington pastel is the *original from life.* This profile may have been done by James or Ellen Sharples, from memory, or it may be a careful copy done by Felix from one of his father's pastels. It has been damaged and restored.

This portrait has been reproduced in the following publications:

History of North America, Guy Carleton Lee, VI, 3.

McClure's Magazine, February, 1897, p. 308.

26

In 1916 Mr. Jennings bought this picture from William Macbeth, Inc., who had purchased it from Albert Rosenthal of Philadelphia in 1915.

On a paper placed inside at the back of the picture is written:

"General Washington
U. S. A.
Good people all."

27

This pastel is reproduced in the following publications:

Original Portraits of Washington, Elizabeth Bryant Johnston.

Some Colonial Mansions, Thomas Allen Glenn, II, 87–89.

It is mentioned in the following publications:

Early American Portrait Draughtsmen in Crayons, Theodore Bolton, p. 79.

Art in America, April, 1923, article by Theodore Bolton.

Bowen's *Centennial,* p. 543.

Recollections and Private Memoirs of Washington, by his adopted son George Washington Parke Custis, published, 1859, by his daughter; pp. 517 and 525. Also described in the Appendix by Benson J. Lossing.

Described and poorly engraved in *Mount Vernon and Its Associations,* Benson J. Lossing, p. 629.

See note on illustration 56.

28

It has been stated that this portrait was given to Col. James McHenry (1753–1813) by George Washington, and that McHenry sold or presented it to the "father of David Hoffman." The father of David Hoffman was Peter Hoffman of Baltimore, Maryland, so David Hoffman and John Hoffman were brothers. So far the writer is unable to find any conclusive proof in the form of wills, letters, etc., which would indicate that this family owned any Sharples crayon of Washington save that one which belonged to John Hoffman and which undisputedly has been in the Hoffman possession for over one hundred years and which is now the property of Mr. Charles McLane.

Miss Frances Hoffman, a descendant, says, however, that in the early days the Hoffman men had a marked tendency toward acquiring similar "objets d'art" and therefore in her opinion it is quite possible that David Hoffman (1794–1854), author and prominent lawyer, may have admired the pastel portrait of George Washington belonging to his elder brother John and may have acquired one as nearly like it as possible.

At some time (date not known) William Menzies bought this pastel and on December 29, 1897, his son, William Menzies, Jr., sold it to J. Percy Sabin of 14 Maiden Lane, New York, who in turn sold it to Edwin B. Holden. Mr. Holden's Collection was sold at the American Art Gallery on April 27, 1920, and this picture was No. 227 in that sale. George S. Palmer bought it and the present owner, Mr. Lockwood, purchased it from him.

This pastel is listed in the following publications:

Early American Portrait Draughtsmen in Crayons, Theodore Bolton, p. 80.

Art in America, April, 1923, article by Theodore Bolton, p. 140.

Portraits of Washington, Elizabeth Bryant Johnston, p. 120.

Charles Henry Hart in his *Engraved Portraits of Washington,* No. 703, p. 296, records an engraving by Samuel Arlent Edwards, published 1899 by J. Percy Sabin, 80 Nassau Street, New York; "a few impressions were printed in colors." The present writer has seen in the New York Public Library an engraving (trial proof, black, part of coat and background unfinished) and has identified it as having been made from the pastel now owned by Mr. Lockwood.

It is reproduced; No. 3 (no owner given) in J. D. Sawyer's *Washington,* II, 484. Mr. Lockwood is erroneously given as the owner of the George Washington pro-

file on p. 485 of the same book, which has been identified by the present writer as being the oil painting by Dr. Dick, now hanging in Mount Vernon.

29 and 30

Mrs. Charles J. Livingood, the present owner of this pastel, is the great-granddaughter of William Lytle, born in 1770 and an early pioneer in Ohio. According to the family tradition George Washington and he boarded at the same house in Philadelphia. This picture has remained in the possession of the direct descendants of William Lytle for over one hundred years. A grandson of William Lytle was William Haines Lytle, who was killed at the battle of Chickamauga in 1863. He was the author of the well-known poem:

"I am dying Egypt dying
Ebbs the crimson life-tide fast . . ."

When this pastel was being photographed it was unframed and on the back were found some outlines in pen and ink of figures and faces. It is interesting to think that these practice sketches may have been the work of either James Sharples or his wife.

31

The first owner (of which we have any record) was John Hoffman (1772–1837) an unmarried son of Peter and Mary Dorothea Lloyd Hoffman. John willed it to his brother Samuel who in 1824 was married to Elizabeth Curzon. Miss Mary Dorothea (Dora) Hoffman, their daughter, inherited the picture. She died in 1899 in the Hotel Windsor fire in New York and willed the portrait to Miss Catherine McLane her niece, who at one time deposited it in the Maryland Historical Society. Miss McLane died in 1927 leaving this picture to her brother, Charles E. McLane, the present owner—thus the portrait has been in the possession of direct Hoffman descendants for at least one hundred years.

32

The late Charles A. Munn left this portrait to the Metropolitan Museum in 1914. Through the kindness of Mrs. I. Sheldon Tilney, his niece, the following information referring to the portrait has been copied from his files—

"Washington and Hamilton pastels by Sharpless in 1796. Purchased December 12, 1912 from Mrs. Alexander Jamison, Lawrenceville, N. Y. These portraits had been in the family for nearly 100 years."

This picture is mentioned in the following publications:
Early American Portrait Draughtsmen in Crayons, Theodore Bolton, p. 80.

33

This picture has an interesting history as it was purchased by the well-known physician and author, the late S. Weir Mitchell of Philadelphia, Pennsylvania. The original of the statement (quoted below) was kept by Dr. Mitchell in his copy of his own book *The Youth of Washington.*

"James Sharpless was employed in 1809 by David Sternberg who was my great-grandfather, to make crayon portraits of himself and wife and my grandfather David L. Sternberg, who was then a boy of two and a half or three years. While thus employed he sold to David Sternberg this picture of Washington which was executed by himself. Since coming into possession of my great-grandfather it has continuously been in the family, descending to my grandfather from him to his daughter Louise Sternberg, my Aunt, who gave it to me about fifteen

years ago, since which time it has been in my possession."

(Signed) George E. Sternberg
(not dated)

The present writer inquired of Mr. Albert Rosenthal of Philadelphia if he knew from which pastel his father had made an engraving. Mr. Rosenthal answered the question as follows:

"My dear Mrs. Knox:

In reply to your inquiry in regard to the mezzotint by my father, the Washington, after Sharples. The original of this engraving was loaned to us by H. T. Coates and Co. in Philadelphia to engrave and I learned that it was sold subsequently by them to Dr. S. Weir Mitchell. . . ."

The Sternberg family lived in the northern part of New York state and H. T. Coates and Company may have acted as their agents.

The present writer thinks that this pastel is the work of James Sharples, Jr.

Of added interest is a large American cent, which is framed with the picture in the lower left corner. This coin is dated 1791. For many years some have supposed that the Sharples George Washington profile had served as a model for the cent profile. We now know that in 1791 James Sharples was in England and had never seen George Washington, so we can be positive that the cent profile was not taken from the Sharples profile. In the *Century Magazine,* March, 1911, is an article illustrating both the pastel profile of George Washington and the obverse and reverse of the coin. See also Providence *Journal,* December, 1853.

34

Before coming into the possession of Mr. J. Pierpont Morgan, this picture was owned by Lord Belper, who said that it had been given to William Strutt, an ancestor of Lord Belper's.

In connection with this particular profile, it is of interest to find that James Sharples and William Strutt were intimate friends. Mrs. Sharples records in her Diary that Mr. Sharples while in America corresponded with Mr. Strutt and sent the letter by the packet *Eliza.* James Sharples and William Strutt undoubtedly had many tastes in common, as William Strutt (1756–1830) was an English inventor. The Belper stove was his invention, as was also a form of self-acting spinning mule used in the manufacture of cotton. His portrait, a pastel three quarters by James Sharples, hangs in the Bristol Art Gallery, Bristol, England.

This George Washington pastel is listed in the following publications:

Early American Portrait Draughtsmen in Crayons, Theodore Bolton, p. 80.

Art in America, April, 1923; article by Theodore Bolton, p. 140.

This pastel was exhibited in the Brooklyn Museum, Brooklyn, New York, from February 3 to March 12, 1917. It was reproduced in the *Catalogue* of that exhibition and its number was 87.

35

The Misses Eaton of Leamington in 1860 presented this pastel, through Miss Catherine I. Finch, to James Yates, who in turn presented it to the National Portrait Gallery in 1864.

This picture has been reproduced in the following publications:

The National Portrait Gallery, ed. Lionel Cust (1901), I, 289.

The *Connoisseur,* September, 1926. Frontispiece in color.

Memorials of the Hilles Family, Samuel E. Hilles, facing p. 128.

Of the pastel in the National Portrait Gallery, Sir Lionel Cust says: "Drawn in pastels by Mrs. Sharples. Apparently a copy,

by Mrs. Sharples, of a drawing taken from the life by James Sharples." (The present writer concurs in this opinion.)

36

From Mr. Neilson we learn that the George Washington pastel had been in the possession of his family for at least three generations. Mrs. Sharples in her Diary mentions New Brunswick, New Jersey, several times, as she had numerous acquaintances in that vicinity.

37 and 38

The present owner, Mr. Richard Peters, Jr., is the great-great-grandson of the original owner, Judge Richard Peters of "Belmont" (now in Fairmount Park, Philadelphia). Richard Peters, born 1744, was a noted jurist and wit. He was an intimate friend of George Washington. "Belmont Mansion" Philadelphia in which Richard Peters was born and which he later inherited was visited by many distinguished persons, including six Presidents of the United States, George Washington being among them. This pastel hung on the walls of "Belmont" for many years. It once traveled to Georgia in the possession of another Richard Peters. He was instrumental in naming the city of Atlanta, Georgia—changing it from its contemplated name of "Marthasville." During the Civil War the pastel was saved and was brought again to Philadelphia.

"On Trumbull's list among the originals which he recognized of Washington is noted 'Sharpless painted two small portraits in crayon one in profile the other more front view in 1796; one of them is in the possession of Judge Peters of Philadelphia.' "

(From *The Character and Portraits of Washington,* Henry T. Tuckerman [G. P. Putnam, publishers, 1859], Appendix, p. 13. Henry T. Tuckerman uses the word "originals" and the writer is merely quoting him.)

39

This pastel was bought from the late Charles Henry Hart in 1912 as was the Alexander Hamilton pastel that hangs with it in Philipse Manor. The late Mr. Alexander Smith Cochran was the purchaser and loaned them to the Manor.

Listed in *Early American Portrait Draughtsmen in Crayon,* Theodore Bolton, p. 80.

40

William Macbeth, Inc., of New York purchased this pastel from J. R. Lake, Maplewood, New Jersey. Letters of inquiry from the author to Mr. Lake have been returned by the post office, and for this reason no previous history of this pastel can be recorded. In November, 1910, Macbeth sold it to the late Charles Henry Hart, from whom the present owner, Mr. Pratt, purchased it.

This picture is reproduced in:
Washington, J. D. Sawyer, II, 448.
It is mentioned in the following publication:
Art in America, April, 1923, article by Theodore Bolton, p. 140.

41 and 42

This picture was first owned by Eliza Custis (granddaughter of Martha Washington by her first marriage), daughter of Eleanor Calvert and John Parke Custis, and wife of Thomas Law. It descended to her daughter Eliza Law, who married Nicholas Rogers of Baltimore. Eleanor A. Rogers, their daughter, who became Mrs. George R. Goldsborough, sold this picture in 1900 to Dr. George Reuling of Baltimore. In 1901 the Boston Athenaeum considered its purchase and asked Charles Henry Hart to examine the picture and professionally pass on its genu-

ineness. This he did with the resultant opinion that it was by James Sharples, that the accompanying paper signed by Eliza P. Custis was a muniment of title, but that the term "original" as "applied to portraits by non-professional people, as in this paper, has no significance or value and is entitled of itself to no weight." He also advises the Boston Museum that if it "desires very much to possess this picture that $1000 would not be too extravagant a sum to pay for it." On February 14, 1901, the Boston Athenaeum wrote to Mr. Hart that the Fine Arts Committee had decided not to purchase the portrait of George Washington by Sharples offered for sale by Dr. Reuling. In March, 1902, at the S. P. Avery, Jr., Sale in the Waldorf Astoria Ballroom, New York (Fifth Art Galleries, James P. Silo, Auctioneer), this pastel was sold to the late Mr. Edwin A. Stevens. It is now in the possession of his son Mr. Edwin A. Stevens. The correspondence referred to between the Boston Athenaeum and Mr. Charles Henry Hart is in the possession of the present writer.

This pastel was reproduced in the New York *Herald* (5th Section) Sunday, February 17, 1901. It was in an elaborate gold frame, having at top center an outstretched eagle. This newspaper clipping of the photograph was given to the present writer by Dr. J. Hall Pleasants of Baltimore and was of much help in tracing and identifying the pastel. When the writer eventually found the pastel it was in a trust company vault in Montclair, New Jersey, and Mr. Basil M. Stevens, brother of the owner, unpacked it. In comparing the pastel and frame with the photograph taken twenty-seven years ago, everything was identical, except that the eagle had been removed from the top of the frame.

43 and 44

In the *Magazine of American History*, June, 1884, p. 513, an account of this water color is written by Mr. W. W. Evans of "Sans Souci" New Rochelle, New York. His statements about the death of Mrs. Sharples, etc., are not accurate, but we will quote here the tradition as to how the portrait came into the possession of the White family:

"My mother, Eliza White, then young, handsome, an heiress and the only child of an officer who had been an aide of Washington . . . excited the admiration of young Sharpless, who on leaving this country for an extended tour in Europe presented the miniature to her saying: 'I am afraid of losing it if I carry it on my travels, and I know of no one I care to give it to more than to you, whose father was the friend of Washington, etc.' "

Mr. Evans gives the date of this presentation as around the year 1809. It is quite possible that Felix gave this to the young lady when he went on his "extended tour," not of Europe but of the southern part of the United States, or James, Jr., may have given it to her when he went back to England in 1811. However, it was undoubtedly given to Eliza White by some member of the Sharples family and has descended in unbroken succession to her great-grandson Walton White Evans von Hemert of Holland. His family had always supposed that this was a miniature on ivory and painted in 1796 by Ellen Sharples, but as the writer had ascertained through the artist's Diary that her first attempt at "painting on ivory" took place on May 20, 1803, she felt sure that when the miniature was unframed it would be found to be on paper or cardboard. There was also reason to believe that an in-

scription had been written on the back. Mr. von Hemert coöperated to the fullest extent and arranged for Dr. W. Martin, Director of the Maurithuis, The Hague, to unframe and examine the picture. It was found to be on cardboard which had an inscription on the back which is reproduced on page 77. Dr. Martin stated to Mr. von Hemert that the picture was "a fine piece of art and that the color of the skin of the face was exquisite." As the writer was not able to go to Holland to see the miniature Mr. von Hemert sent a description of the coloring which corresponds to that in the George Washington pastels. Whether Ellen Sharples signed this picture we cannot be positive. The samples of her handwriting which the writer has seen have been in pen and thin ink, and this notation is written coarsely with perhaps a pointed paint brush. The writer is inclined to believe, however, that this is her writing. Apparently, the words "done at" and "in the year" have been struck out.

This picture of George Washington is listed in *Early American Portrait Painters in Miniature,* Theodore Bolton, p. 143.

It is reproduced in:

Memoirs of Thaddeus Kosciuszko (1883), A. W. W. Evans, opposite p. 42.

American, Historical and Literary Curiosities (1860, 2d ser.), John Jay Smith, Plate XV.

Magazine of American History, June, 1884, Frontispiece.

Engravings recorded in *Engraved Portraits of Washington,* C. H. Hart, p. 297.

This picture was exhibited: Loan Exhibition of Historical Portraits and Relics in the Assembly Rooms of the Metropolitan Opera House, New York, on Wednesday, April 17, 1889, No. 28 in Catalogue as "Miniature on ivory of George Washington"—Owner Miss Anita E. Evans, New Rochelle, New York.

45

THIS portrait has been in the possession of the Fisher family and their descendants since the time of the original owner, Miers Fisher of Philadelphia. It was always believed by them to be a portrait from life by James Sharples, and that Washington, being a personal friend, presented it to Miers Fisher in appreciation of Mr. Fisher's services as a member of the committee which prepared the executive mansion for Washington's reception. Miers Fisher was also an intimate friend of James Sharples and his wife, as is shown in the quotation from Mrs. Sharples' Diary (page 41). The Miers Fisher papers, as well as the George Washington pastel, are now in the possession of Miss Lydia Fisher Warner, a great-granddaughter of Miers Fisher. Miss Warner received this pastel by inheritance from her aunt, Mrs. Morton Lewis (Sarah Warner) of Bridgewater, Pennsylvania.

46

ACCORDING to the tradition in the family this pastel was given as a mark of affection by George Washington to Oliver Wolcott, Secretary of the Treasury.

It came by will to Miss Alice Wolcott of New York from her father, Frederick Wolcott, and was given by her to her nephew, Huntington Wolcott Merchant, and sold by him to his cousin, Oliver Wolcott. This information is from Mrs. Huntington Wolcott Merchant and Mrs. Oliver Wolcott.

On the back of the frame is written: "G.W. painted by Sharpless Phila."—"written by my father Frederick H. Wolcott

(*signed*) Elizabeth Wolcott Merchant"

"An original portrait painted for Hon. Oliver Wolcott then secretary of Treasury of U.S.A."

"Written by my Father, Frederick H. Wolcott."

47

SALE—"Pictures by Old Masters: The Prop-

erty of the Fifth Marquis of Hertford. . . . The Property of the Hon. Mrs. E. M. Trollope and Others," at Christies, Friday, July 1, 1921. This pastel is recorded as having been sold to one "Carter" for £57 –15 –0.

This picture was reproduced in No. 31, Catalogue of the Sale.

48

As this oil painting was undoubtedly copied from a Sharples pastel and as Dr. Dick was an intimate friend of George Washington and a frequent visitor at Mount Vernon, the writer feels that it is appropriate to include this painting in this volume.

Dr. Dick was one of the doctors who tended Washington in his last illness.

This painting has been reproduced—half-tone plate engraving by H. Davidson—in an article by J. Upshur Dennis, *Century Magazine,* February, 1904.

Also reproduced in:

Washington, J. D. Sawyer, II, 485, owner erroneously given there as Mr. Luke Vincent Lockwood.

49

THIS miniature was bequeathed by Mrs. Sharples, widow of James Sharples, to the Bristol Fine Arts Academy, now known as the Royal West of England Academy, which has given it as a "continuing" loan to the Bristol Art Gallery. It is on ivory and is the work of Mrs. Sharples.

50

MRS. MUSTARD is the great-great-great-granddaughter of Martha Washington by her first husband, John Parke Custis.

This miniature has descended to Mrs. Mustard in a direct line and according to family tradition it was painted by Rolinda Sharples.

The author has not been able to examine this miniature.

51

THIS picture was bequeathed by Mrs. Sharples, widow of James Sharples, to the Bristol Fine Arts Academy, now known as the Royal West of England Academy, which has given it as a "continuing" loan to the Bristol Art Gallery. It has been attributed by them as the work of James Sharples.

It is reproduced as a frontispiece in the *Bristol Art Gallery Catalogue.*

Listed in *Early American Portrait Draughtsmen in Crayon,* Theodore Bolton, p. 83, No. 171.

52

THE present writer attributes this pastel to Felix Sharples, as a copy of a three-quarter face drawn by James Sharples.

Before Mr. Jennings bought it in the autumn of 1929, it was the property of Mrs. David Sanders and had been in the possession of her family since the disappearance or death of Felix Sharples.

53

MR. PRATT bought this portrait at Sabin's, New Bond Street, London. It was said to have come from an English family who did not wish to have their name disclosed.

Elizabeth Bryant Johnston, in her *Portraits of Washington,* mentions on page 129, "A pastel full-face was purchased after the artist's (James Sharples) death by a Mr. Walker, then living in London." The present writer merely notes this as a *possible* clue to the former ownership of this pastel now belonging to Mr. Pratt.

This pastel was exhibited at the Brooklyn Museum, Brooklyn, New York, from February 3 to March 12, 1917, and was reproduced in the Catalogue of the exhibition as No. 88. It is also reproduced in *Washington,* J. D. Sawyer, II, 448.

It is listed in the following publications:

Early American Portrait Draughtsmen in Crayon, Theodore Bolton, p. 80.

Art in America, April, 1923, article by Theodore Bolton, p. 140.

54

THE owners inherited this pastel from Gen. Alfred A. Woodhull, U.S.A., late of Princeton, New Jersey. General Woodhull inherited it from his aunt Miss Caroline Salomons, who was a granddaughter of President Smith of Princeton, and a great-granddaughter of President Witherspoon.

On the back of the frame is written in faded ink

"Taken from life
Rocky Hill, New J——y
———2nd"

55

THIS picture was bequeathed by Mrs. Ellen Sharples, widow of James Sharples, to the Bristol Fine Arts Academy, now known as the Royal West of England Academy, which has given it as a "continuing" loan to the Bristol Art Gallery. It has been attributed by them as the work of James Sharples.

56

ALTHOUGH portions of the following letters have been frequently printed it has been somewhat difficult to locate them for the purpose of examining their entire text. The parts referring to Sharples and his pastel profile of George Washington have been quoted in the past without sufficient care and have been used mistakenly to apply to many of the pastels of George Washington.

Of course George W. P. Custis was referring solely to the portrait in his possession which he had inherited from Martha Washington. The original letters have been examined by this writer.

At a meeting of the Historical Society of Pennsylvania held in November, 1893, Mr. M. Russell Thayer presented the following letters of the late George Washington Parke Custis in which he expresses his opinion as to the relative value of the various portraits of Washington. On April 10, 1893, Mr. Thayer wrote to Mr. Hampton L. Carson, Recording Secretary of the Historical Society of Pennsylvania, as follows: "These letters dated respectively June 6, 1857 and July 21, were written by George Washington Parke Custis to Mr. Thomas Willing Channing Moore, who resided in the city of New York, and upon his death they came into the hands of his niece Mrs. Reuben Lindsay Coleman of Albemarle County, Virginia," who gave them to Mr. Thayer.

George Washington Parke Custis died at "Arlington," October 10, 1857. In the letter from "Arlington House," June 6, 1857, he writes: "The finest and purest likeness of the Chief is the original picture in crayon by Sharpless done in 1796 and with the original by Peale in 1772 of the Provincial Colonel forms the First and Last of the originals of Washington most to be relied on in the world. Stuart is the great original of the First President of the U.S., Peale of the Colonial Officer and Sharpless of the man."

In the letter dated July 21, 1857, Mr. Custis speaks of the lack of good engravers in the United States at the time and says that Rembrandt Peale asked for a loan of the "Provincial Colonel" by C. W. Peale to make a copy of it. Mr. Custis tells that he refused this request as he had decided that the "Washington Treasures" (as he called them) must remain in "Arlington" during his lifetime. He writes in this same letter: ". . . my Peale and Sharpless should be well engraved for posterity. I assured Lord Napier who made me an especial visit to inspect the Treasures that the Sharpless (original from life) was the best likeness of the man extant. Trumbull for the figure, Stuart

for the head and Sharpless for the expression and you have all you can have of the portraiture of Washington. We must have a National Portrait by and by, the American people demand it. The fame and memory of Pater Patria grow with time and now when a few gray heads like my own are only left to tell what Washington looked like, now is the time for the National Portrait."

In the inventory of Mount Vernon made after the death of George Washington, four pictures in the "Front Parlor" are listed as follows:

"1 small ovolo		Gilt Frame containing the likeness of W—— Custis
1	do.	Geo. W. Lafayette
1	do.	Gen'l Washington
1	do.	Mrs. W———n"

Although the inventory does not mention the artist we have good reason to believe that these four portraits were the work of James Sharples, drawn by him from life. They hung in Mount Vernon until the death of Martha Washington. She made her grandson G. W. P. Custis her heir and on his estate of "Arlington" he kept the precious possessions. At his death he left all he owned to his daughter, who had married General Robert E. Lee. The portion of G. W. P. Custis' will here quoted is pertinent.

". . . I give and bequeath to my dearly beloved daughter and only child Mary Ann Randolph Lee, my Arlington House estate, in the county of Alexandria and state of Virginia . . . together with my horses and carriages, furniture, pictures and plate, during the term of her natural life. . . . My daughter Mary A. R. Lee has the privilege by this Will of dividing my family plate among my grandchildren, but the Mt. Vernon altogether and every article I possess relating to Washington and that came from Mt. Vernon is to remain with my daughter at Arlington House during said daughter's life and at her death to go to my eldest grandson, George Washington Custis Lee and to descend from him entire and unchanged to my latest posterity. . . ."

During the Civil War (unforeseen by G. W. P. Custis when he made his will) "Arlington" was taken by the federal troops and we are told by Robert E. Lee (son of General Robert E. Lee) in his book *Recollections and Letters of General Robert E. Lee* that a number of the family portraits were transferred to "Ravensworth" (another Lee mansion) in 1861 and kept there until the end of the war. From other sources we learn that some belongings of "Arlington" were removed to the Patent Office in Washington and afterward exhibited in the National Museum. These objects were returned to the Lee family during the McKinley administration. In the itemized receipt (which the writer has examined) taken by the National Museum at the time, no portraits are included. We are therefore justified in believing that the Sharples pictures, along with others, had remained in safe-keeping either at "Ravensworth" or some other place. Reverting to the *Recollections and Letters of General Robert E. Lee,* we learn that at the end of the war in 1865 the family portraits were shipped by boat to Lexington, Virginia, on the occasion of General Lee moving to that town to take the presidency of Washington College. Unfortunately, the boat sank in the canal between Lynchburg and Lexington. The family pictures were recovered, but were very much injured and were sent to a restorer in Baltimore. After the damage had been repaired they were safely shipped to

Lexington and were hung in the President's house and afterward were placed in the Library of the University. In 1871 George Washington Custis Lee became president of the institution whose name was then changed to Washington and Lee University, in honor of the memory of his father. Two years later Mary Ann Randolph Lee, the mother of George Washington Custis Lee, died and he, according to the terms of his grandfather's will, came into full possession of the Mount Vernon relics, among which were the pastels of Martha and George Washington by James Sharples. George Washington Custis Lee never married.

While in Lexington on December 11, 1917, Miss Mary Custis Lee, sister of George Washington Custis Lee and the last surviving child of General and Mrs. Robert E. Lee, committed to writing her donation of her share of the Lee portraits which were then hanging in Washington and Lee University. She writes: ". . . I have . . . somewhere two small crayon portraits of Gen. and Mrs. Washington by Sharpless, which were still hanging on the walls here on one of my visits years ago, and which as they were already injured by the damp and cold of an unused house, I took away with me with the knowledge and consent of my brother Custis and promised him that if I found they needed it, I would have them carefully restored. [*Signed*] M. C. Lee."

When Miss Mary Custis Lee died her property went to the Lee heirs, who were Mrs. Robert E. Lee, Dr. Bolling Lee, Mrs. Hanson E. Ely, Jr., and Mrs. DeButts.

The photograph of George Washington was taken by M. Miley & Sons (an old established photograph studio of Lexington, Virginia) in 1902, and some ten or fifteen years earlier they also photographed the pastel of Martha Washington which is also reproduced.

These pastels were traced by the author to a vault in an art gallery. They were then photographed for the Frick Art Reference Library in the spring of 1928. Close comparison of the Miley photographs and the Frick Art Reference Library photographs prove unquestionably that both sets of negatives were made from the identical pastels.

This pastel is reproduced in:
Some Colonial Mansions, Thomas Allen Glenn, II, 87–89.
It is mentioned in Bowen's *Centennial,* p. 549.
Described and poorly engraved in *Mount Vernon and Its Associations,* Benson J. Lossing, p. 629.

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For provenance see note on Illustration 22.

This picture is listed in:
Early American Portrait Draughtsmen in Crayon, Theodore Bolton, p. 80.
It is reproduced as Frontispiece in the 1893–94 *Year Book* of the Connecticut Society, Sons of the American Revolution.

In the opinion of the writer this pastel is an example of the early work of either Felix or James Sharples, Jr., and was copied from a pastel by their father or mother.

LIST OF PORTRAITS

THE following list of pastel portraits has been copied from the Independence Hall Catalogue. In the Catalogue they are attributed to James Sharples. The present writer is positive that this group represents the work of various members of the Sharples family and cannot be exclusively given to James Sharples. We also believe that some of these pastels were never done by any members of the Sharples family. There are also mistakes, in some instances, as to the identification of the subjects.

**Adams, John
**Adet, Pierre Auguste
**Ames, Fisher
**Bard, John
**Brown, Charles Brockden
**Burr, Aaron
**Clinton, DeWitt
**Clinton, James
**Cruger, Henry
**Cushing, Mrs. William
**Dayton, Elias
**Few, William
**Gates, Horatio
**Green, Ashbel
**Hamilton, Alexander
**Hobart, John Sloss
**Jefferson, Thomas
**Johnson, William Samuel
**Kent, James
**Langdon, John
**Laurens, Henry
**LeFevre
**Livingston, Robert R.
**McHenry, James
**McKean, Thomas
**Madison, Mrs. James
**Monroe, James
**Pinckney, Charles Cotesworth
**Putnam, Rufus
**Rush, Benjamin
**Sherbourne, Colonel Henry
**Smith, Isaac
**Smith, Samuel
**Smith, William Langston
**Spaight, Richard Dobbs
**Stockton, Mrs. Robert (not catalogued)
**Stoughton, William
**Van Courtlandt, Philip
**Von Berckel
**Wadsworth, Jeremiah
**Washington, Bushrod
**Washington, George
**Wayne, Anthony
**Webster, Noah
**Wilkinson, James
**Yrujo, Don Carlos Marquis De

Ellsworth, Oliver, by Albert Rosenthal (after James Sharples)
Martin, Alexander, by Albert Rosenthal (after James Sharples)
White, Anthony Walton, by Albert Rosenthal (after James Sharples)

IN the opinion of the writer the following portraits are the work of either James or Ellen Sharples; on some of them we think both worked. These are all in the United States.

Subject	*Owner*
**Alsop, Joseph Wright	Mr. Joseph Wright Alsop
**Alsop, Richard	Mr. Joseph Wright Alsop
**Bainbridge, Dr. Absolom	Commander Bainbridge Hoff (retired)
**Barclay, Miss Angela	Miss Lydia Fisher Warner
**Barclay, Robert	Miss Lydia Fisher Warner

Subject	*Owner*
**Bard, John	Mr. John C. Livingston
**Bard, Mrs. John	Mr. John C. Livingston
**Bard, Dr. Samuel	Mr. John C. Livingston
**Blunt, Captain George Frost	Mrs. Barrett Wendell
**Brown, Charles Brockden	Worcester Art Museum
*Brown, John	Miss Mary Mason Scott
Brown, Dr. Samuel	Present location unknown
(Formerly owned by Mr. Campbell Brown of Tennessee)	
**Catlin, Lynde	Mrs. W. Murray Crane
**Chestnut, John	Brooklyn Museum
**Children, Three	Mrs. W. Moylan Lansdale
**Clark, Dr. Abraham	Mrs. J. P. Ord
**Clark, Eliza (Mrs. John P. Beekman)	Mrs. J. P. Ord
**Clark, Mrs. Abraham (Lydia Griffith)	Mrs. J. P. Ord
**Coles, John B.	Mrs. Middleton S. Burrill
**Corri, Joseph	Mr. Lawrence Russell, Jr.
**Corri, Mrs. Joseph (Barbara Baker)	Mr. Lawrence Russell, Jr.
**Cushing, William	Mr. Robert Treat Paine, 2d
**Cushing, William	Mr. Robert Treat Paine, 2d
**Cushing, Mrs. William	Mr. Roland Gray
*Custis, Eleanor Parke (formerly owned by Professor R. B. Winder)	Present location unknown
*Custis, George Washington Parke	Present location unknown
**Dana, Francis	Mr. Roland Gray
**Drinker, Henry S.	Mr. Henry S. Drinker, Jr.
**Ellsworth, Oliver	Mr. Roland Gray
**Ewing, Maskell	Miss Cornelia Lansdale Ewing
**Ewing, Mrs. Maskell (Janet Hunter)	Miss Cornelia Lansdale Ewing
**Ferguson, Mrs. William (Susanna Ewing)	Mrs. Peter Augustus Jay
**Ferguson, Susan Mary (Mrs. Matthew Brown)	Mrs. Peter Augustus Jay
**Fisher, Jared	Miss Lydia Fisher Warner
**Fisher, Miers	Miss Lydia Fisher Warner
**Fisher, Mrs. Miers	Miss Lydia Fisher Warner
*Forman, General David	Mrs. Horace P. Wells
**Forman, The Misses	Fridenburg Galleries
**Furman, William	Mrs. Thomas Gannett
**Gallatin, Albert	Metropolitan Museum
Gifford, John (this pastel has suffered destruction)	
*Gifford, Mrs. John (Hannah Crane)	Dr. Enion Gifford Williams
*Goodhue, Benjamin	Present location unknown
*Goodhue, Mrs. Benjamin (Frances Richie)	Present location unknown
**Griffith, Mrs. Robert Eglesfeld (Maria Thong Patterson)	Mr. George Carter

Subject	*Owner*
*Hamersly, William S.	Mr. Edmund G. Hamersly
**Hamilton, Alexander	Mrs. E. H. Harriman
**Hamilton, Alexander	Philipse Manor, Yonkers
**Hamilton, Alexander	Metropolitan Museum
*Hillhouse, James	Mrs. James H. Frier
**Hillhouse, Mrs. James A. (Mary Lucas)	Miss Henrietta Hewit
**Hillhouse, Mrs. James (1st wife, Sarah Lloyd)	Mrs. Valery Havard
*Hillhouse, Mrs. James (2d wife, Rebecca Woolsey)	Mrs. James H. Frier
**Hillhouse, Mrs. James (2d wife, Rebecca Woolsey)	Mr. James Hillhouse Hewit
Hillhouse, Mrs. James (Sarah Lloyd)	Miss Henrietta Hewit
*Hillhouse, Sarah Lloyd	Mrs. William Bailey Fogerty
**Hillhouse, Mary Lucas	Mrs. James H. Frier
**Hosack, Dr. David	Mrs. George Biddle
**Hughes, General J. M.	Mrs. Florian Vurpillot
**Hughes, Mrs. J. M. (Mary Bailey)	Mrs. Florian Vurpillot
**Hull, General William	Mr. Charles F. Read
**Hull, Mrs. William (Sarah Fuller)	Mr. Charles F. Read
**Ingersoll, Josiah	Metropolitan Museum, New York
**Jay, Peter Augustus (pencil, black and white)	Mrs. Arthur Iselin
**Johnson, Miss Fanny	Mrs. W. Moylan Lansdale
Johnson, William	Mr. W. Templeton Johnson
*Kearny, James Hude	Mrs. William S. Popham
*Kearny, Mrs. Ravaud (Anne Hude)	Mrs. William S. Popham
**Kent, James	Mr. Roland Gray
Kent, James	Present location unknown
Kent, Mrs. James	Present location unknown
(The two latter pastels were formerly owned by Mr. John S. Stone)	
*Lafayette, George Washington	Present location unknown
*Langdon, John	Mr. John Langdon Erving
*Livermore, S. (Formerly owned by Mr. Charles C. Saunders)	Present location unknown
*Livingston, Robert R. (Formerly owned by Mrs. Alfred Nelson)	Present location unknown
Lucas, Mrs. Augustus (. . . Caner)	Mrs. James H. Frier
**Lyman, General William	Mr. John Lyman Cox
*McKean, Thomas	Present location unknown
**McWhorter, Mrs. Alexander (Mary Cumming)	New York Historical Society
**McWhorter, Reverend Alexander	New York Historical Society
**Man, Portrait of a	Mr. Herbert L. Pratt
**Man, Portrait of a	Mr. Walter Jennings
**Man, Portrait of a	Metropolitan Museum

Subject	*Owner*
**Man, Portrait of a	Pennsylvania Historical Society
**Mitchill, Samuel	New York Historical Society
*Morris, Gouverneur (formerly owned by Mr. Henry M. Morris)	Present location unknown
**Morris, Gouverneur	Mr. John S. Turnbull
*Morris, Mrs. Gouverneur (Anne Cary Randolph)	A direct descendant (name withheld)
**Murray, William Vans	Maryland Historical Society
**Neilson, Colonel John (pencil, black and white)	Mr. James Neilson
**Neilson, Mrs. John (Catharine Voorhees) (pencil, black and white)	Mr. James Neilson
Neilson, Dr. John	Mrs. Philip Van R. Schuyler
**Neilson, William	Mrs. Middleton S. Burrill
*Nicols, Robert Lloyd	Mr. Robert Goldsborough Henry
**Ogilvie, Mrs. George (Ann McWhorter)	New York Historical Society
*Parker, Isaac	Present location unknown
Paterson, Justice William	Present location unknown
**Pickering, Timothy	Miss Clara Winthrop
**Pool, John	Mrs. Herbert Marshall
**Pool, Mrs. John (Mary Voorhees)	Mrs. Herbert Marshall
*Sewall, Samuel	Present location unknown
**Smith, Dr. Elihu	Mr. Walter H. Crittenden
**Smith, Dr. Elihu	Mrs. W. Moylan Lansdale
**Smith, Dr. Elihu	New York Historical Society
**Smith, Reuben	Mr. Walter H. Crittenden
**Smith, Samuel Stanhope	Princeton University
**Sumner, Increase	Mr. Roland Gray
**Temple, Sir John	Miss Clara Winthrop
**Temple, Lady	Miss Clara Winthrop
**Temple, Sir Grenville	Miss Clara Winthrop
**Tuckerman, Edward	Mr. Walter R. Tuckerman
Tuckerman, Edward, Jr.	Mrs. Frederick Tuckerman
**Tuckerman, Gustavus, Sr.	Miss Jane Tuckerman
**Voorhees, John (pencil, black and white)	Mr. James Neilson
**Wadsworth, Jeremiah	Mrs. Frederick W. Sherman
**Webber, Captain	Mr. John Hill Morgan
**Wilkinson, General James	Mr. John Hill Morgan
**Wilkinson, General James	Miss Clara Winthrop
*Williams, Dr. Thomas	Mr. Richard Andrews Bentzen
**Winder, Levin	Mr. Ralph Robinson
*Winthrop, Benjamin	Mrs. Winthrop Chanler
*Winthrop, Mrs. Benjamin (Judith Stuyvesant)	Mrs. Winthrop Chanler
**Winthrop, Benjamin	Mrs. Harold A. Sands

Subject	*Owner*
**Winthrop, Mrs. Benjamin (Judith Stuyvesant)	Mrs. Harold A. Sands
**Wolcott, Oliver	Mr. Oliver Wolcott
**Wolcott, Oliver	Mrs. Harrison Dodge
**Woolsey, Mrs. Melancthon (Rebecca Lloyd)	Mrs. Valery Havard
**Woolsey, Theodosia	Miss Henrietta Hewit

In the opinion of the writer the following pastels are the work of Felix Sharples and are all in the United States.

Subject	*Owner*
**Borland, Dr. Thomas	Borland
**Borland, Mrs. Thomas Wood	Borland
**Borland, Euclid	Borland
**Borland, Roscius Cicero	Borland
**Braxton, Carter	The Misses Braxton
**Braxton, Mrs. Carter	The Misses Braxton
**Cadwalader, General (not identified)	Mrs. David Sanders
*Cohoon, John Cowper, Jr.	Mr. Thomas W. Cohoon
*Cohoon, Mrs. John Cowper	Mr. Thomas W. Cohoon
**Crump, W. W.	Judge Beverley Crump
**Deans, Rosannah Lilly	Mrs. Philip G. Yeatman
*Feddeman, Philip Henry	Mrs. James Earle
Fisher, Dr. Robert Henning	Mrs. Joseph Prentis Webb
Fisher, Mrs. Robert Henning	Mrs. Joseph Prentis Webb
**Godwin, Jeremiah, Jr. (Formerly owned by the late Mrs. Thomas R. Borland)	
**Godwin, Jeremiah, Jr., Mrs.	Borland
**Godwin, Fanny Green	Borland
**Godwin, George	Borland
**Green, Mary Giles	Borland
**Mason, Thomas	Professor Carroll Mason Sparrow
*Mayo, Frances	Mrs. Dickman
*Mayo, Elizabeth	Mrs. W. H. Landon
Murdaugh, Dr. John	Mrs. E. M. C. Quimby
**Patterson, Colonel John	Mrs. Philip Edward Yeatman
**Patterson, Mrs. John	Mrs. Philip Edward Yeatman
**Patterson, Miss Maria Booth	Mrs. Philip Edward Yeatman
Patterson, Colonel John	Mr. John Patterson Yeatman
Patterson, John Brown	Mr. John Patterson Yeatman
**Portrait of a Young Man	Mrs. Miles White, Jr.
**Portrait of a Young Man	Mrs. Miles White, Jr.
**Riddle, John	Mrs. Andrew H. Christian
**Robinson, Miss Judith Willantina	Mrs. Charles Picot
*Sharples, Felix	Mr. C. M. Kilby

Subject	*Owner*
**Skyrin, John	Mrs. Charles Picot
**Smith, Mrs. Armistead	Mr. Seddon Carrington
**Smith, Rev. Armistead	Mr. Seddon Carrington
**Smith, William Patterson	Miss Margaret Carrington
*Smith, Dr. Arthur	Mr. C. M. Kilby
**Smith, Mary Virginia	Mrs. John B. Lightfoot
Sumner, Timothy Porter	The Misses Britt
Sumner, Mrs. Timothy Porter	The Misses Britt
**Tabb, Emory	Mrs. John Hill Morgan
**Tabb, Charlotte	Mrs. John Hill Morgan
**Temple, Benjamin	Miss Lucy Lilly Temple
**Temple, Mrs. Benjamin	Miss Lucy Lilly Temple
**Tyler, John	Mr. Robert B. Munford
**Van Bibber, Andrew	Mrs. David Sanders
(By Felix Sharples and his pupil Hester Van Bibber)	
**Whiting, Miss	Mrs. David Sanders
(By Felix Sharples and his pupil Hester Van Bibber)	
**Winder, Dr. John	Mr. Van F. Garrett, Jr.
**Winder, John Harmonson	Mrs. George Dillard
**Winder, Mrs. John Harmonson	Formerly owned by the late Miss Lottie Garrett
**Winder, Mary Harmonson	Harriet Garrett
Yeatman, Thomas Robinson	Mr. John Patterson Yeatman
Yeatman, Mrs. Thomas Robinson (Elizabeth Tabb Patterson)	Mr. John Patterson Yeatman

PASTEL portraits by James or Ellen Sharples or worked on by both. The following sixty-one pastels are the property of the Royal West of England Academy, Bristol, England, but are on "continuing" loan to the Bristol Art Gallery.

**George Washington (¾ face)
**George Washington (profile)
**Martha Washington
**Gouverneur Morris
**Alexander Hamilton
**John Adams
**Thomas Jefferson
**James Madison
**Mrs. Madison
**Aaron Burr
**Albert Gallatin
**Dr. Benjamin Rush
**Rev. Jedidiah Morse
**Clement Clarke Moore
**Miers Fisher
**Francis J. Jackson
**Mrs. Jackson
**John Stewart
**Sir Joseph Banks
**Sir Humphry Davy
**Sir William Herschel
**Dr. Joseph Priestley
**Dr. Erasmus Darwin
**Dr. Thomas Beddoes
**William Godwin
**Portrait of a Naval Officer
**Miss Bush
**Arthur M. Browne
**Dr. John King
**Dr. Haygarth
**Dr. Thomas Cogan
**Rev. Rowland Hill

**Rev. Richard Greaves
**Rev. Richard Greaves
**Rev. Richard Watson
**Charles Brockden Brown
**Lady Wilmot
**General William North
**Dr. Bilsborough
**Sir G. Dunbar
**Dr. Johnson
**Mr. Temple
**Thomas Law
**Sir Robert Liston
**Lady Liston
**Mr. Vanderhorst
**William Strutt
**Louis Philippe
**Duke de la Rochefoucauld-Liancourt
**Duke de Montpensier
**Count de Beaujolais
**Monsieur de Lafayette
**Charles Maurice de Talleyrand
**Robert Southey
**Mrs. Morgan
**Commander de Thouisy
**Mrs. Brown
**Charles Townsend
**Little Miss Collard
**Sir William Blissart
**Dr. Hawes

PASTELS by James Sharples, Jr., property of the Royal West of England Academy, but on "continuing" loan to the Bristol Art Gallery.

**7 Pastels of Still Life
**James Sharples, Sr.
**Mrs. Mary Pountney

Another pastel of Mrs. Mary Pountney by James Sharples, Jr., was in 1916 owned by W. Pountney of Bristol, England. Mr. Pountney has stated that on the back of his picture is written "Mary Pountney, aged 76 1824 Aug st."; and that in his father's account book of the same month and year he finds the entry of payment as follows: "Sharples, Mother's picture £ 3.3.0."

**George Talcott, Jr., this portrait in pastel is owned by Mr. Joel Rathbone who lives in the United States. The present writer is of the opinion that this was done by James Sharples, Jr.

NEEDLE pictures worked by Mrs. Sharples, property of the Royal West of England Academy, but on "continuing" loan to the Bristol Art Gallery.

**Deer Hunt
**Fishermen
**Caius Marius Sitting on the Ruins of Carthage
**Eastern Heads

THE following eight miniatures are by Mrs. Sharples. They are the property of the Royal West of England Academy, Bristol, England, but are on "continuing" loan in the Bristol Art Gallery, Bristol, England.

**Dr. Joseph Priestley
**Mrs. Morgan
**Sir Joseph Banks
**Portrait of a Gentleman
**Portrait of a Gentleman
**George Washington
**Alexander Hamilton
**North American Indian

**Pastel by Mrs. Sharples of Dr. Joseph Priestley, property of the National Portrait Gallery, London, England.

Seventy-two heads exquisitely drawn in pencil by Ellen Sharples are in a portfolio in the possession of the Royal West of England Academy, Bristol, England. Through the courtesy of the Royal West of England Academy and the Frick Art Reference Library, New York, the reproduction of these drawings has been made possible. Under many of the heads Ellen Sharples has written the names, under some she has written nothing—these latter will be indicated as "Portrait of a Man" or "Portrait of a Woman." Where she has identified the drawing her spelling of the name has been copied in the following list. They read from the top down, beginning at the upper left.

**Hon. Mr. Hilhouse 58
**Dr. Barton 59
**William Johnson Esq. 60
**Portrait of a Man 61
**Mrs. Law 62
Granddaughter of Mrs. Washington
**Portrait of a Woman 63
**Gen. White 64
**Tho Law Esq. 65
Brother of Lord Ellenborough
**Portrait of a man 66
**Robert Southey Esqur 67
**Dr. Hawes 68
**Timothy Pickering Esqr 69
**Duke de Liancourt 70
**Miss Bush 71
**Miss Ellen Custis 72
Granddaughter of Mrs. Washington
**Mr. Townsend 73
**Portrait of a Man 74
**Dr. Morse 75
Author of American Geography
**Dr. Johnson 76
**Judge Cushen 77
**Mr. Agyrople 78
**Portrait of a Man 79
**Sir Joseph Banks 80
**Mrs. Maddison 81
**Dr. Stock 82
**Dr. Miller 83
**Col. Burr 84
**Portrait of a Man 85
**Portrait of a Woman 86
**Gov. Sumner 87
**Portrait of a Man 88
**Mr. Sharples Sen. 89
**Gen. Lincoln 90
**Portrait of a Young Man 91
**Sir Anthony Blissart 92
**Mon: LaFayette 93
**Gen. Washington 94
**Governor Jay 95
**Hon. Mr. Adams 96
**Mrs. Washington 97
**Hon. Mr. Adams 98
**Sir Robert Liston 99
**Lord Colville 100
**Duke de Liancourt 101
**Mr. Dunlap 102
**Gen. Huges 103
**Hon. Mr. Jefferson 104
**Mr. Godwin 105
**Judge Washington 106
**Dr. Haygarth 107
**Prince Talleyrand 108
**Mr. Blanchet 109
**Judge Patterson 110
**Mr. Garnet 111
**Duke de Montpensier 112
**Gen. Hamilton 113
**Mr. Vanburcle 114
**Duke d'Orleans 115
**Miss Barclay 116
**Miss Templeton 117
**Count de Beaujolais 118

**Dr. Rush 119
**Dr. Elihu Smith 120
**Portrait of a Man 121
**Portrait of a Man 122
**Dr. Mitchel 123
**Judge Livingston 124
**Rev. Mr. Greaves 125
**Portrait of a Man 126
**Portrait of a Man 127
**Rev. Dr. Miller 128
**Sir Humphry Davy 129

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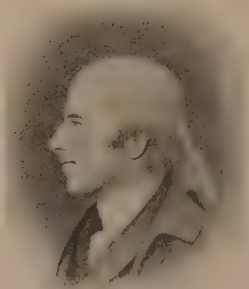

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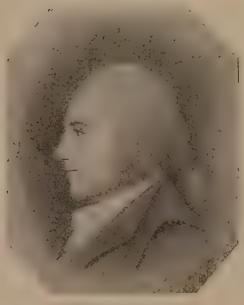

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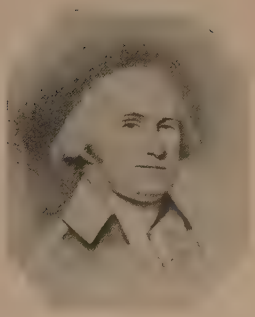

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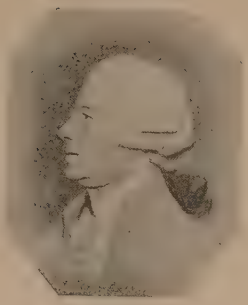

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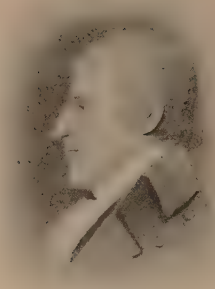

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OIL PAINTINGS BY ROLINDA SHARPLES

Oil Paintings by Rolinda Sharples. The following nineteen pictures are the property of the Royal West of England Academy in Bristol, England, but they are on "continuing" loan to the Bristol Art Gallery.

**Madame Catalini
**Portrait of a Lady
**Rev. Sydney Smith
**Rev. George Crabbe
**Sir John Smyth, Bart.
**Portrait of the Artist
**The Artist and Her Mother
**Study—Bristol cutglass jug
**Study—The cactus flower
**Cheddar—Showing the Lion Rock
**The Virgin in Adoration
**Blowing the Candle
**The Woman at the Well
**The Village Gossips
**Mrs. Ellen Sharples
**The Stoppage of the Bank
**The Trial of Colonel Brereton
(After the Bristol Riots, 1831)
**The Cloak-Room at the Clifton Assembly Rooms, about 1830
**The Clifton Race Course, 1836

The following portrait in oil by Rolinda Sharples is owned by Mr. William G. Maupin in the United States. This portrait Rolinda sent from England to her brother Felix who was then in America. She refers to the incident in her Diary.

**Self Portrait of Rolinda Sharples.

Records of these two portraits are to be found in the South Kensington Museum, London, England. They are both undoubtedly by James Sharples.

Hugh, Duke of Northumberland
The Reverend James Hurdis, D.D.
Late Fellow of Magdalen and Professor of Poetry in the University of Oxford.
This was executed in the year 1784.

The present location of these two portraits is unknown to the writer, but an engraving of the latter portrait is in the South Kensington Museum, London, England, and has been seen by the author.

EXHIBITION NOTICES TAKEN FROM THE EARLY CATALOGUES

G——— Sharples, painter, exhibited from the following addresses: 9 Fisher Street, Red Lion Square and 8 Stephen Street, Rathbone Place.

1815 In the Royal Academy
(514) Portrait of an Artist

1817 In the Royal Academy
(452) Portrait of a gentleman
1821 In the Royal Academy
(608) P. Egan esq. author of Life in London and Boxiana
(710) W. Nation Esq.
(854) P. Grenfell Esq. M.P.
1823 In the Royal Academy
(505) T. Belcher, the celebrated Pugilist.

In the Catalogue of Engraved Portraits in the British Museum there are sixteen items given to George Sharples to which one should be added "Elizabeth Hadley" formerly attributed to James Sharples. Whether or not this George Sharples is the George Sharples son of James Sharples by his first wife we can find no positive proof. Mr. K. Y. Parker of the Department of Prints and Drawings of the British Museum has kindly looked into the records in the Museum and he says, "Indirect inference seems to be the only means of strengthening a conjecture which in itself seems extremely plausible."

Mrs. James Sharples (Ellen), miniature painter, exhibited in the Royal Academy from the following address: 32 Hatton Garden.

1807 (839) H. Brown Esq.
(842) Sir Joseph Banks
(851) Portraits of General Washington and Dr. Priestley
(853) T. Newman, Esq.
(920) Dr. Priestley

Miss Rolinda Sharples, painter, exhibited in the Royal Academy from the following addresses, Clifton, and 7 Howard Street, Strand.

1820 (46) Shells
(144) Eliza at work
(368) A Market
(436) Portrait of a lady
(443) Shells
1822—(2 lower Harley Place, Clifton)
(500) Rownham Ferry
(512) The young delinquent
1824 (21) A Mouse

James Sharples, painter, exhibited in the Royal Academy.

1779 living at Cambridge (299) A Lady
(300) Two gentlemen
(75) Portrait of a lady of quality
(168) Portrait of a Nobleman: crayons—a notation made by Horace Walpole that this portrait was of the Duke of Northumberland—

1783 living at 45, Gerrard Street Soho
(99) Portrait of a lady
(130) Portrait of a lady
(131) Portrait of a gentleman
(143) Portrait of a gentleman
(144) Portrait of a lady
(260) Fruit girl in the Wind
1785 living at Grosvenor Place, Lock Hospital
(118) Newcastle lady in character of Spring.

APPENDIX

ADDITIONAL EXTRACTS FROM MRS. SHARPLES' DIARY

Extracts which refer to her handiwork, and that of members of her family.

FEBRUARY 16, 1803, Bath, England. "Resumed my drawing, copying distinguished characters in Mr. S's collection—reduced size in pencil."

May, 1803, Bath, England. "Still engaged in copying heads in pencil. . . . Rolinda in various kinds of drawing according as inclination prompts, a flower, any single object from nature, a figure or small group from imagination."

June 20, 1803, Bath, England. "My first attempt at miniature painting on ivory, copy of Dr. Darwin. Applied every day with attention and pleasure, succeeding better than I expected."

June 29, 1803, Bath, England. "Commenced a miniature of Mr. S. Should I excel in this style of drawing it will be a great satisfaction to me. I shall then consider myself independent of the smiles or frowns of fortune, so far as the fluctuating and precarious nature of property is concerned. . . . The pencil drawings in which I was lately engaged were preliminary studies."

Rolinda made 50 small imaginative drawings from Catrou and Rouille's *Roman History,* "improving in her designs as she advanced. Her brother James then for his amusement and to show her how they ought to be done began with Romulus and Rhemus, a larger size, and continued selecting the best of her subjects executing them in a very superior style. . . . The comparison to Rolinda was humiliating; she made only 2 or 3 more attempts being quite discouraged. . . . James executed in pencil 27 excellent designs, displaying great genius in a boy 14 years of age. The drawings of both I shall preserve with care."

July, 1803, Bath, England. "Much interested in the Miniatures, finished Mr. S. and Dr. Darwin, began one of Rolinda, and drew the outlines of Gen. Washington and Mr. Jefferson; copied a portrait in crayons for Felix."

August and September, Bath, England. "Miniature painting," "September 16th., conversed occasionally with a few pleasant persons who were sitting for their pictures to James: he generally went out to draw."

October, 1803, Bath, England. "Miss Serjeant introduced her cousin Mr. Brown, Prime Serjeant of Ireland, to sit to my son for his portrait. James had just left home, for a few days, a great disappointment as Mr. B's stay in Bath is to be very short. Miss S. prevailed on me to undertake it, and although excessively nervous I succeeded much beyond my expectations. Mrs. and Miss S. . . . pronouncing it an excellent likeness. . . . I made a copy for our collection, and then resumed miniature painting, copying of Sir Joseph Banks."

November, December, 1803, Bath, England. "Finished the miniature copies of Sir Joseph Banks, and Mrs. Steward, commenced originals of Felix and James. . . . Dr. Cogan sat to Mr. S. for his picture. . . ."

January, 1804, Bath, England. "Miniature painting continues to interest me, as it has done for the last six months."

February, 1804, Bath, England. "Thinking the Etching of Caius Marius sitting on the Ruins of Carthage a good subject for needle work, purchased a piece of white Gros de Naples, framed it and begun the outlines. . . . Finished the outlines and commenced the work in which I have been greatly interested to the end of the month, devoting a small portion of time to miniature painting."

February, 1804, Bath, England. "Rolinda . . . seeing me so much pleased with my new work

made her desirous to execute something in the same style; a piece of cambrick was therefore framed, and she has commenced working a little bird."

March, 1804, Bath, England. "All the month principally engaged at Caius Marius which is now nearly finished and put on a new straining frame, the proper size for the gilded one now making for it."

April, 1804, Bath, England. "Commenced a new piece of work from another Etching of Mortimers, The Fishermen, in which after previously each day applying to miniature painting, I have been equally interested as in the former, C. Marius."

May, June, 1804, London, England. "Mr. S. . . . having drawn in crayons a few portraits for Mr. Brown, Portland Place, he had been asked if he could copy Mr. B's mother in miniature on ivory. On my arrival in London one of my miniature copies shown and approved of, the commission was given to me. With infinite pleasure I commenced it immediately, applying with steady attention exerting the best of my abilities. Greatly was I rejoiced on its being highly approved of and a commission given for a miniature copy of Mrs. B's mother. This on being executed obtained the same enconium. From a portrait Mr. S. had drawn of Mr. Lecher he had a commission for 3 copies, which I executed in crayons. I also drew 3 originals in crayons, Miss Austin, Mr. and Mrs. Clark, and copied Mr. and Mrs. B. for our collection. Almost every morning thus engaged during our stay in London."

July, 1804, Bath, England. "Resumed the painting of copies in miniature, sometimes engaged in needle work."

August, 1804, Bath, England. "Miniature painting and working muslin."

September, October, 1804, Bath, England. "Again miniatures and needle work. Made a silk waistcoat for Mr. S."

November, 1804, Bath, England. "Fishermen with the needle, miniatures, and making artificial flowers."

December, 1804, Bath, England. "Fishermen and Miniatures." "During the year 1804 copied in miniature Mr. Adams, President of the United States, Mr. Jefferson, President, Gen. Hamilton Commander in chief of the Forces of the U.S., Chancellor Livingston, Mr. B. Livingston, Mr. Galletin, Dr. Priestley, 2nd of Gen. Washington, executed in a very superior style to the one done of him last year, as are all the latest pictures. This manifest improvement as I persevere is very pleasing to me."

January, 1805, Bath, England. "Copied in miniature the portraits of Gen. Foreman, and Mrs. Washington, finished a few others. When tired of drawing worked at the Fisherman."

March, April, 1805, Bath, England. "Improved the miniatures of Mrs. Washington, Gen. Foreman, Gen. W., Sir Joseph Banks, and the Duke of Liancourt and worked at the Fishermen."

May, June. "Commenced copies of Dr. Rush, Mr. W. Johnson and Dr. E. Smith and improved other miniatures. Painted from nature a moss rose, rosebuds, and sweet peas, and worked at Fishermen. . . . Rolinda drew portraits of Felix and James and made a few artificial flowers."

July, August, 1805, Bath, England. "Having given the last finishing to Caius Marius and the Fisherman, had the pleasure to see them in frames hung on the wall. Drew a figure with pen and ink, finished Dr. E. Smith, made a necklace for Rolinda of gold thread, net 2 purses; . . . Rolinda has begun a portrait of Miss Martin."

September, October, 1805, Bath, England. "The picture of Mr. Brown, Prime Serjeant of Ireland, which I drew in crayons, 1803, being much approved of, his friends wrote to Miss Serjeant, his cousin, to obtain two copies in the same style which I executed and had the pleasure to hear that they

were equally approved of. . . . Rolinda finished the portrait of Miss Martin and drew portraits of Miss Clark and Miss Clement in pencil, all considered very like."

November, December, 1805, Bath, England. "Copied Miss Richardson and Miss Shaw's pictures in crayons for James, and Mrs. Bray in miniature for Felix, from originals by them. Copied Mr. Brown for myself. . . . Finished and improved many other miniatures." "Rolinda in drawing practised in crayons, water colours and pencil."

January, February, 1806, Bath, England. "Copied Capt. Gapper, Mr. Clements and a 2nd of Miss Richardson in crayons, drew an original portrait of Mr. Peart, James being absent to whom he came to sit, begun one of Miss Trusler."

March, April, 1806, Bath, England. "A copy (of Mr. Peart) was requested which I have executed. I have also drawn Miss Bate and Miss Green in crayons and Mr. Green in miniature, some snowdrops and crocuses in water colours; finished the portrait of Miss Trusler and a small group of white paper flowers." "Rolinda drew in crayons, pencil and watercolours. . . ."

May, Bath, England. "Drew the portrait of Mrs. Henderson in crayons. . . ."

Winter months of 1806–7, Bristol, England. "Rolinda had a succession of portraits to occupy those hours in the morning appropriated to drawing; her father now disengaged from mechanical pursuits, was much interested in instructing her. . . ."

Spring months of 1807, London, England. "Mrs. Margetts . . . became quite interested in prevailing on as many of her friends to sit for their portraits as Rolinda wished to do."

January, 1808, London, England. "Copied in crayons 2 portraits of the Rev. Rowland Hill from an original Mr. S. lately executed, also 2 copies of Gov. Brown from a portrait I had drawn of him last autumn, one for his son Col. B. one for Col. Dalzel, who had married his daughter. With a letter from his cousin Miss Serjeant, Col. B. brought the picture for the purpose. Began an original of Mr. Web in miniature and a copy of the Indian chief. Rolinda drew the portrait of Mrs. Butler and begun one of Miss Davis. She also executed a copy of R. Hill for one of his friends; there had been many copies previously done of him."

February, March, 1808, London, England. "Painted an original portrait of Mrs. Gann in miniature, finished Mr. Web and commenced one of Miss Davis, occasionally engaged in the copy of the Indian. Rolinda with the greatest ease and pleasure made excellent likenesses of Miss Davis, Mr. Jacobs and of myself."

April, May, 1808, London, England. "In the portrait of Miss Davis and the finishing of other miniatures I have been engaged during the hours appropriated to drawing, and Rolinda in the portrait of Mrs. Flannagen, Miss Margetts and the finishing of others."

July to November, 1808, Bath, England. "In the mornings I was generally engaged in drawing. Painted two miniatures of Mrs. Carr, one or two—names forgotten—one of Miss Searls a Portuguise young lady, and Mrs. Baker, and a few other portraits in crayons."

"Discontinued my memorandums to nearly the end of May, 1809. . . . I painted one miniature of Mr. two of Mrs. Coate. Mr. S. drew some portraits and landscapes in crayons. . . . Since our return to Bristol Rolinda has not drawn professionally, nor will do so again until some circumstances may induce her to resume it. She will now be enabled to do so at any time without difficulty having commenced and practised with infinite pleasure when so very young, which might not be the case when a few years older."

July 23, New York City, U.S.A., 1809. "In the afternoon Mr. Connard invited us to go to see

his apartments and garden, shewed us some pictures in crayons of my drawing which he had purchased of James, copies of Gen. Washington and Gen. Hamilton."

September 18, New York City, 1809. "Sorted and arranged the drawing materials in one of the large closets" (in the house James Sharples had rented in Lispenard Street).

October 8, New York City, 1809. "Framing pictures and having them hung up."

December 31, New York City, 1809. "Resuming my drawing early in the month I have finished in crayons the copies of Gen. Washington, Gen. Hamilton, Mr. Hopkins and Dr. Hosack; the first two from originals drawn by Mr. S. on our first visit to America the two latter from portraits he lately executed."

January and February, New York City, 1810. "Copied in Miniature on ivory the portrait of a child, Master Radcliff and a few pictures in crayons. Mr. Bleecker dined with us and one or two other gentlemen when sitting for their portraits to Mr. S."

March, New York City, 1810. "A portion of each day as usual devoted to the copying of pictures." "Mr. Jackson, the English minister and Mrs. J. sat to Mr. S. for their portraits, Mr. Moore and Master Green."

May, New York City, 1810. "Mr. Evans called very desirous to have a copy of his father's picture." . . . "I copied the portraits of Judge Evans, Mr. Morris, Gen. White and Mr. Charles Brown."

May, at "Morrisania," New York, 1810. "Mr. S. finished the portraits of Mr. and Mrs. Morris in which he had previously made some progress. Rolinda painted a pione in water colours very beautifully to present to Mrs. Morris." "On our return (to New York City) Mr. Evans sat to Mr. S. for his picture."

July, New York City, 1810. "Copied Mr. Morris for Mr. Ogden, Judge Hobart for Mr. Watson, and Judge Paterson for one of his relations. Arranged more commodiously crayons, colours and other drawing materials." July 29. "Mr. Onderdonck called and was much disappointed at the absence of Mr. S. as he was particularly anxious to have the likeness of his brother who in a few days was going abroad. He entreated with so much earnestness that I would undertake it that I consented. Taken extremely ill in the night. . . . By great exertion and the prescription of Dr. Miller I painted the whole of that day and of the 3 following days when it was completed to the entire satisfaction of the gentleman and his friends; the compliments and thanks I received were very gratifying to me, as was also recovered health. I then copied the portrait of Mr. Griscomb which Mr. and Mrs. G. had brought for the purpose, and afterwards that of Mr. Davey."

August 20, New York City, 1810. "Much amused in looking at 5 or 6 sketches Mr. S. had made of the Falls of Niagara."

August 30, New York City, 1810. "James returned from Albany where he had been drawing portraits."

September 10, in "Ury," outside of Philadelphia. (Home of Miers Fisher.) "Mr. S. engaged in drawing Miss Sally's portrait, Rolinda . . . in drawing flowers." September 11, in "Ury." "Mr. S. engaged in drawing Miss Lydia." September 12, in "Ury." "Mr. S. made a sketch of the house."

October 6, New York City, 1810. "I engaged in the copy of Mr. Van Renselear. Mr. Jones and Mr. Gerrard sat for their portraits to Mr. S."

April, 1811, New York City. (This was after the death of James Sharples.) "I copied a few portraits in crayons and commenced one in miniature."

May, 1811, New York City. "Finished the miniature of Mr. Russel which was highly approved of. Rolinda painted some tulips from nature—most admirably done."

In June on the voyage back to England in 1811 on the *Magdalen*. "Rolinda every day sketches in pencil the portrait of one or other of the passengers all of whom are exceedingly amused by her drawings. . . . The ladies who accompany us on the voyage are Mrs. Lonsdale, Mrs. Amory, Mrs. Outram, Mrs. Newbolt and Miss Robinson. The gentlemen are Amory, Newbolt, Outram, Rentmore, Davidson, Post, Eckerly, Barnet, Watson, Shufflebottom, Gage, Dodson; the names of the rest I have not yet learned."

November, 1811, England. "On our trunks arriving I began some copies of landscapes in crayons drawn by the late Mr. S., which Mr. W. Sharples, his nephew, wished to have, and every morning I apply to them."

December 15, 1811, England. "The pictures for Mr. W. Sharples being finished had them packed up and sent off to Liverpool."

February 2, 1812, Bristol, England. "Rolinda has drawn the portraits of Mr. and Mrs. Franklin."

June 28, 1812, Bristol, England. "Rolinda commenced oil painting on the 21st, and has since applied with great ardour."

August 23, 1812, Bristol, England. "I wrote a note to thank Mr. Walters, who sent me a portrait of the late Mr. S. painted in oil colours, by himself, 23 years ago." "Mr. Franklin called to request Rolinda to execute 3 copies of the late Mrs. Franklin from the picture she had painted in crayons previous to her death."

January, February, 1813, Bristol, England. "Sat for my picture to Rolinda in oil colours as large as life, kit kat size, the first portrait she painted in oils."

March, 1813, Bristol, England. "Sometimes engaged in drawing." "Rolinda has finished my portrait and begun one of Miss Cumberland, for practise, the same size." "James is engaged almost every morning drawing small portraits in crayons which are exceedingly admired."

May, 1813, Clifton, England. "Rolinda drew the portraits of the two Hon. Misses de Course in crayons which obtained their entire approbation as also that of Sir Andrew Agnew, their nephew."

June, 1813, Clifton, England. "Miss Wilmot . . . sat for Rolinda for her portrait in oil colours; and afterwards Mrs. Osborn. For herself she began portraits of Miss Pigott and Gen. Gordon, who with Capt. Stewart occupies the very large parlour below."

July, 1813, Clifton, England. "Rolinda painted the portraits of Lady Louisa Burke, and Mrs. Maxwell, and finished those of Miss Pigott, and Gen. Gordon."

August, 1813, Clifton, England. "This month Lady Frances Flood and Mrs. Bush sat to Rolinda for their pictures in oils, Lady Louisa B. and Miss Gordon for sketches in pencil."

September, 1813, Clifton, England. "The portraits of Mr. and Mrs. Garden in oils Rolinda executed also a copy of Lady F. Flood and a sketch in pencil of Lady E. Burke."

October, 1813, Clifton, England. "A small full length of Miss Richardson, a very pleasing little girl, has agreeably engaged Rolinda."

November, 1813, Clifton, England. "Another copy of Lady F. Flood completed. Rolinda commenced a second picture of myself large as life, kit kat size; she, now much improved in painting, having become discontented with the one executed in January, her first portrait in oils."

December, 1813, Clifton, England. "The portraits in crayons executed by my son are much admired, he has had many commissions, generally going out to draw. Amongst his sitters were Lady Edward Somerset, and Lady de Clifford who at Kings Weston invited him to dinner every day during the performance."

January, 1814, Clifton, England. "Rolinda finished my portrait."

February, 1814, Clifton, England. "Rolinda painted a miniature on ivory (her first) a copy for Mrs. Lunsden, begun a portrait of herself, drew from casts."

April, 1814, Clifton, England. "Rolinda painted a portrait of Miss King and finished the picture of herself; made a few drawings from Bell's Anatomy."

The following portraits were painted by Rolinda Sharples in Bristol, England, from the year 1814 up to the time of her death. These portraits were mentioned in the Diary which Rolinda wrote. All of them are presumably in England, but their ownership is not recorded.

Major Lane
Mrs. Lane
Miss Paxton as a country girl
Miss Charlcome
Mr. Maze, Senior
Miss Wright
West Indian Lady
Miss Ball, playing on a harp
Lady Audley
A copy of Lady Audley
Mrs. Drew
Mrs. Bell
Miss Bell
Miss Dick
Mr. Monroe
Miss Monroe
Copy of a picture of Dr. Haworth
Mr. Crabbe
Mr. Houghton
Mrs. Houghton
Mr. Hill
Mr. Gregory
Mrs. Gregory
Miss Peart
The Misses Webley
Miss Appletree
Admiral Southby
Major Crow
Mrs. Crow
Mr. Harris on horseback
Mr. Coate and his man Job on horseback
Sir John Smith, his carriage and 4 horses
Miniature of Smith, his carriage and 4 horses (for Mrs. Wey)
Duplicate of this for Mrs. Upton
One large size copy of Sir John Smith
Miniature of Sir John Smith for Mr. Coate
Miniature of Miss Ryley
Miniature of Miss Bunbury
Miniature of Mrs. Maze
Miniature of Mrs. Milford
Miniature of Miss Emeny
Miniature of Mr. Knowles
Brooch miniature of a Young Rajah surrounded by ladies
Miniature of Mrs. Auriel
Portrait of Lord Glentworth and his sister Miss Augusta Perry
Water color of Miss Alice Francklyn

WILL OF ROLINDA SHARPLES

Extracted from the Principal Registry of the Probate, Divorce and Admiralty Division of the High Court of Justice.

IN THE PREROGATIVE COURT OF CANTERBURY

I, ROLINDA SHARPLES of Saint Vincent Parade Hotwells in the parish of Clifton in the borough of Bristol do hereby make this my last Will and testament in manner following that is to say I direct that all my just debts, funeral expenses and the costs of proving this my Will be first paid. I give and bequeath unto my beloved mother Ellen Sharples and my dear brother James Sharples equally be-

tween them share and share alike all my share and interest in three per centum consolidated Bank Annuities for their own use. I give and bequeath unto my said brother James Sharples my share in the Great Western Rail Road and my quarter share and other interest in the Clifton Suspension Bridge. I give and bequeath unto my said mother all the rest and residue of my property whatever. I hereby appoint my mother the said Ellen Sharples and my brother James Sharples EXECUTRIX AND EXECUTOR of this my Will. I hereby revoke all former wills at any time heretofore made by me and declare this to be my last will and testament IN WITNESS whereof I have hereunto set my hand and seal this fourth day of September one thousand eight hundred and thirty seven—

Rolinda Sharples. Signed, sealed and published and declared by the said Rolinda Sharples as and for her last Will and testament in the presence of Jas. John Leman, Solr. Bristol——Octavia Leman—Clifton.

Proved 7th. March 1838.

WILL OF JAMES SHARPLES, JR.

Extracted from the Principal Registry of the Probate, Divorce and Admiralty Division of the High Court of Justice.

In the Prerogative Court of Canterbury

I, James Sharples, Artist, in the Parish of Clifton County of Gloucester, Batchelor do hereby make this my last Will and testament, in the manner following—I direct all my just debts and funeral expenses to be first paid. I give and bequeath to my dear Mother Ellen Sharples all the property which I possess in the Three per cent Consolidated annuities and also in the New three and a half percent Consolidated annuities I bequeath also one share of the Great Western Railway and also a quarter of a share in the Clifton Suspension Bridge and all the rest and residue of my property whatever for her use and benefit. I appoint my said mother Executrix of this my will and declare this to be my last will and testament IN WITNESS whereof I have hereunto set my hand this twelfth day of June one thousand eight hundred and thirty nine—

James Sharples. Signed and published by the said James Sharples as his last will and testament in the presence of us E. L. Lawrence—William Barton Lawrence.

WILL OF JAMES SHARPLES

In the name of God Amen, I James Sharples of the City of New York in the United States of America declare this to be my last Will and Testament after the payment of my Just debts and funeral expences, I do hereby give and bequeath unto my beloved wife Ellen Sharples her Executors, Administrators and assigns forever all my property of what denomination soever, consisting of Five thousand pounds sterling lately remitted to the House of Messrs. Barclay, Tritton Bevon and Co. of Lombard Street, London for my use and the ballance of my old account in their hands with the interest, also about Five Thousand dollars now in the Merchants Bank of New York *all* my Household furniture, Pictures, Books etc. to hold the same to my said Wife Ellen Sharples her Executors Ad-

ministrators and assigns forever subject nevertheless to and chargeable with the several Legacies herein mentioned, namely, To my son George Sharples by my first wife who has already received his mother's marriage portion I give and bequeath Two Hundred pounds sterling, to my son Felix Thos. Sharples by my second wife I give and bequeath five hundred pounds Sterling having assigned over to him about eighteen hundred acres of Land in the State of Pensilvania. I give and bequeath unto my son James Sharples and unto my amiable daughter Rolinda Sharples each one thousand pounds and it is my will that each of the above legacies should be paid within twelve months after my decease—and Lastly I do hereby nominate and appoint my faithful and much respected wife Ellen Sharples sole executrix of this my last Will and Testament fully confiding that she will act with that fidelity and discretion in respect to the future disposal of the rest of the property with which she has conducted herself through every condition of life.

JAMES SHARPLES

Signed sealed published and declared by the above named James Sharples, the Testator to be his last Will and Testament in the presence of us who in his presence and at his request have subscribed our names this 28th Jan'y 1811—Jno. A. Dunlap—Jacob Radcliff.

LAST WILL AND TESTAMENT OF ELLEN SHARPLES

Extracted from the Principal Registry of the Probate Divorce and Admiralty Division of the High Court of Justice.

IN THE PREROGATIVE COURT OF CANTERBURY

THIS IS THE LAST WILL AND TESTAMENT of me ELLEN SHARPLES of Saint Vincents Parade in the Parish of Clifton in the City of Bristol, Widow.

I give to my faithful servant Maria Johnson if living with me at my decease the sum of five hundred pounds and one share of one hundred pounds and two quarter shares of twenty-five pounds each in the Great Western Railway Company. And also all my wearing apparel, household furniture, musical instruments and music, books, plate, linen, china, household stores, wines and liquors.

I give to Mrs. Celia Leatherby the sum of ten pounds. To Mary Morris the sum of ten pounds.

To Mrs. Elizabeth Sharples of Great Barlow Street, London, one annuity of twenty-five pounds per annum to be payable quarterly during her life, free of legacy duty and income or property tax and I charge the same upon my residuary personal estate.

To Fanny Osborne of Clifton, Widow, the sum of nineteen guineas.

As to all the rest, residue and remainder of my personal estate and effects not hereinbefore specifically bequeathed I bequeath the same unto John Scandret Harford and Philip William Skynner Miles, Esquires, In trust as to such books, pictures and drawings as may be marked by me with the names of any individuals for the persons respectively with whose names the same may be so marked and subject thereto.

As to such part of my said estate as may by law be bequeathed to such purpose for the benefit of The Bristol Academy for the Promotion of the Fine Arts and as to such part thereof as may not by law be bequeathed for such purpose to and for their own absolute use and benefit. And I nominate, constitute and appoint the said John Scandret Harford and Philip William Skynner Miles EXECUTORS of this my Will, and hereby revoking all former and other wills I hereby declare this

alone to be my last Will and Testament IN WITNESS whereof I have at the foot of this my Will subscribed my name this ninth day of September, one thousand eight hundred and forty seven—

ELLEN SHARPLES

Signed, published and declared by the said testatrix as and for her last will and testament in the presence of us present at the same time who in her presence and in the presence of each other have at her request subscribed our names as witnesses—

Rd. Brickdale Ward, Solr. Bristol
Chas. E. Ward, Solr. Bristol.

IN THE PREROGATIVE COURT OF CANTERBURY

In the Goods of ELLEN SHARPLES widow deceased—

APPEARED PERSONALLY John Fargus of the City of Bristol, Auctioneer, and made Oath that he hath been professionally employed in the investigation and inventorizing of the effects of the said Ellen Sharples late of Saint Vincents Parade in the Parish of Clifton in the said City of Bristol heretofore in the County of Gloucester, Widow, deceased, and having now referred to the last Will and Testament of the said deceased the same being now hereunto annexed bearing date the ninth day of September one thousand eight hundred and forty seven and observed that the residue of the personal estate of the said deceased is bequeathed to John Scandret Harford and Philip William Skynner Miles, Esquires, the executors in the said Will named in trust as to such books, pictures and drawings as might be marked by the said testatrix with the names of any individuals for the persons respectively with whose names the same might be so marked and subject thereto as to such part of her said estate as might by law be bequeathed to such purposes for the benefit of the Bristol Academy for the Promotion of the Fine Arts; the Deponent further made oath that according to instructions given to him by the said executors he hath made due and diligent search amongst all the various books, pictures and drawings left by the said testatrix and that with the exception of a number thereof designated as for the Bristol Academy before mentioned the following articles to wit:

In the Dining Room—

A pair of paintings of Shells; a small Landscape with a Grotto; a crayon (the stem of a vessel with figures with fruit); a painting (a Female with pitcher at a brook).

In the Back Parlour—

A portrait of Mrs. Sharples; a portrait of a General Officer; a portrait of Madame Catalini; a portrait of Mrs. Sharples with her daughter; a portrait of a Lady at a Harp; a portrait of a Female.

In the Drawing Room—

A Landscape with a Water Mill; a Landscape with Ruins of a Castle; an Old Man on Crutches; White Mice, a Flower Piece; a Landscape (ruins of a castle with figures sketching); a Landscape of an Exterior of a Cottage with a Figure, a pair of Landscapes (Ruins of Tintern Abbey); a pair of water colors (Flower Pieces); a Landscape of an Exterior of a Cottage with Females Drinking Tea; a Landscape of a Farm Yard (sketch with figures feeding pigs); a Piece of Needlework of a Chicken in a Basket under a Net.

In Front Bedroom—

A Water Colour drawing of Three Children; a Water Colour Drawing of Soldiers Reposing; a Den with Lioness and Cubs; a small Landscape with a Water Mill; a Clergyman in his Surplice; Aaron and his Rod; a Gentleman in his Cloak; a Water Colour Drawing of Shells; a Water Colour

Drawing of a Water Mill; a small Landscape of a River Scene; a small Landscape with a White Horse; an Interior of a Studio; a small Landscape of a River View; a Pensioner with a Wooden Leg; a pair of Water Colour Drawings of Shells and Writing Materials; a Water Colour Drawing of a Portrait of a Lady; a pair of Small Landscapes; a Portrait of Mrs. Sharples; a Female in Adoration; a Candlelight Scene; a Landscape with Ruins and Figures; an Interior of an Exhibition Room—

are the only articles which the deponent hath been able to discover as marked by the said testatrix and that the whole of such articles are marked by her with the name of *Maria Johnson,* the servant of the said deceased and a legatee named in her said Will—

JOHN FARGUS

On the 14th day of May 1849 the said JOHN FARGUS was duly sworn to the truth of this Affidavit by virtue of the annexed Commission. Before me—H. H. Way, Commissioner.

Proved 17th May, 1849.

INSCRIPTIONS ON TABLETS AND TOMBSTONES

Inscription on Marble Scroll Tablet on Wall of North Aisle of Clifton Parish Church:

Sacred to the memory
of ELLEN SHARPLES
Born March 4th, 1769, Died March 14th, 1849. Aged 80
Endeared to her friends
by her private virtues and many accomplishments
the name of Sharples
will live in the public esteem and remembrance
in connection with the Bristol Academy of the Fine Arts
of which this lady deserves to be regarded as the
Munificent foundress

On a flat Pennant Tombstone in Clifton Parish Churchyard:

Sacred to the memory of
ROLINDA SHARPLES
who departed this life
February 10th., 1838

Also of
JAMES SHARPLES
brother of the above
who departed this life
August 10th., 1839

Also of
Ellen, mother of the above
Rolinda
and
James Sharples
who died March 14th., 1849
Aged 80 years.

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